

Dustjacket, front

ARTWORKS OF GUILTY GEAR X 2000-2007
アートワークス・オブ・ギルティギア ゼクス 2000-2007
2000-2007

SoftBank Creative

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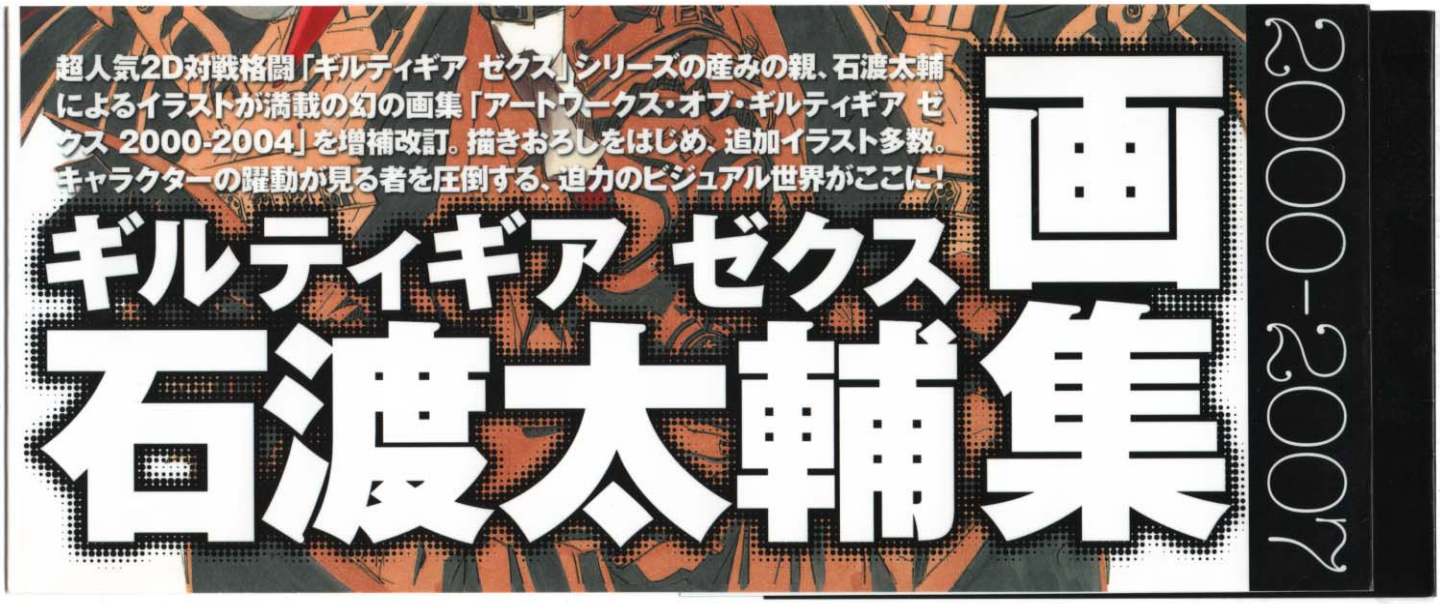
ARTWORKS OF GUILTY GEAR X 2000-2007

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アートワークス・オブ・ギルティギア ゼクス 2000-2007
ARTWORKS OF GUILTY GEAR X 2000-2007

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Dustjacket, back





Obi band front:
Daisuke Ishiwatari's Guilty Gear X Art Collection

"Artworks of Guilty Gear X 2000-2004", a fantastic art book full of illustrations by Daisuke Ishiwatari, the creator of the extremely popular 2D fighting game series "Guilty Gear X," has been expanded and revised. Many additional illustrations, including new drawings, have been added. Here is a powerful visual world where the characters' dynamism overwhelms the viewer!

Obi band back:
Contains an illustration course by Daisuke Ishiwatari
Daisuke Ishiwatari himself explains the production process of drawing illustrations with Copic markers in detail. From rough to finished color illustrations, this book is a comprehensive dissection of the entire process. Witness his production techniques. Line drawings of the illustrations are included on the back cover of this book. Take on the challenge of coloring!

ARTWORKS OF GUILTY GEAR X

アートワークス・オブ・ギルティギア ゼクス 2000-2007

2000-2007

Hardcover, front



Hardcover, back



ARTWORKS OF GUILTY GEAR X 2000-2007

2000



2001



2001



2002



2003



2004



2005



2006



2006



2006



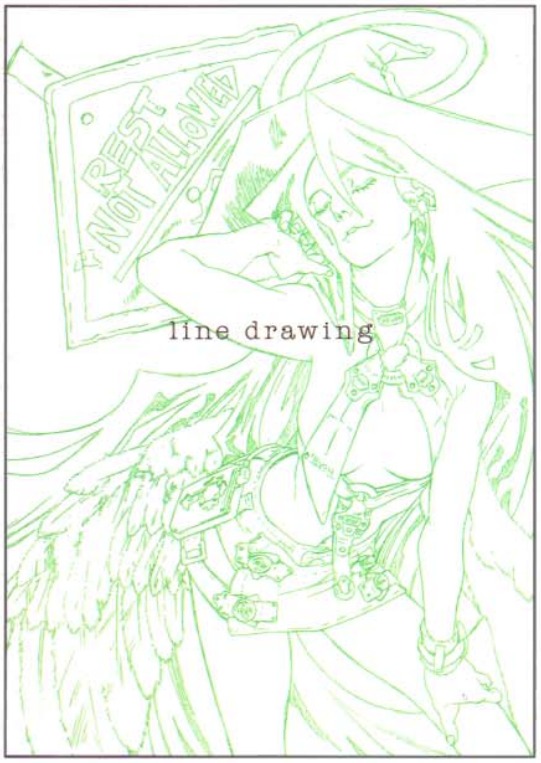
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ARTWORKS OF
GUILTY GEAR X
illustrations
2000-2007



P 04 - Recently, I have been busier with my day job (?) of making games. For that reason, the original drafts, which also featured Sol, followed conventional designs and were boring and inert, although the composition for them was similar to what would be the final design. After I finished the rough sketch, I was so disappointed by how boring the results were that I decided that, since this was a “renewal book,” I had to freshen it up and draw clothes and equipment that do not appear in the games. As a result, for the first time in a long time, I was able to hold my pen with a sense of excitement until the end, and I think my own burning motivation is reflected in the picture. I am pleased with the result. – Pencils for this illustration are included on the hardcover. Thumbnail and compositional sketches for it are on page 152.



P 05 - I am always searching for "sexy inspiration," though not just with poses or designs, and it has been pointed out to me that the women I draw are becoming younger and younger at an accelerating rate. In other words, is this my instinct? But, joking aside, since I had the opportunity to create a new work, I drew it with an awareness of how it should be as a single coherent picture, rather than as a single figure by itself as I usually do. Then, well, when I tried it out, the overall effect was so complicated that I can't deny the feeling that May ended up buried under the background. Although there are still issues to be solved, this was the first time in a long time that I was happy to have completed an illustration, and I hope to keep drawing so that I don't forget this feeling. – *New illustration drawn for the walkthrough in this book*. Pencils for this illustration are included on the hardcover with a walkthrough for the illustration's process starting on page 156.



P 06-07 (double page spread) - As I recall, I drew this picture for a poster for the arcade version of SLASH. I think this was the first time that Sol wore the official uniform of the Sacred Order of Holy Knights in a game and not just in an illustration. At the time I was drawing this, I shouted “Argh!” and punched the drawing while trying to design a uniform, using unique pieces of fabric and belts, to differentiate this Sol from the traditional one, and then I remembered that a friend once said to me a long time ago, “Sol, for all his talk of ‘FREE,’ is pretty tied down by belts,” and it cracked me up, I laughed really hard. The expression on Sol's face was mine at that time. – *Promotional poster for the arcade version of Guilty Gear XX Slash.*



P 08 - This is the “I did it right” series. I was out of ideas, so I was compelled to try my forbidden technique: The Alphabet Silhouette Integration. Despite this technique failing badly in the past, I was able to do it successfully this time with the Accent Core “Λ”! Although, it is quite loosely depicted. I can hear some of you saying, “Huh? Λ? Where?” but even an English gentleman probably wouldn’t understand it, so please let it slide. – *Cover art for the Japanese release of Guilty Gear XX Λ Core on the PlayStation 2.*



P 09 - I wanted to draw a dynamic picture, so I illustrated the arms, colors, and facial expression in a vibrant manner. It may look like an image of a mime in a glass box saying "Here it is," but I think it came together in a way that I don't dislike the energy of the completed work. – *Cover for Arcadia Extra's Guilty Gear XX Λ Core Break Encyclopedia.*



P 10 - “Did I honestly do that..?” series. When I submitted the draft, to be frank, I regretted that I had only drawn it on the spur of the moment because I had no time to spare, but for better or worse, the response to it was bizarre. The most common comment was: “Ky is becoming more and more effeminate.” Is this perhaps my instinct? – *Promotional poster for the arcade release of Guilty Gear XX Λ Core.*



P 11 - This one looks like a panel from a manga. I used to like this kind of composition in the past, but if I were to do it again now, I would do something more innovative. So please look forward to the next time. – *Cover art for the Japanese release of Guilty Gear: Dust Strikers for the Nintendo DS.*



P 12 - This is Sol's first outfit, which is unusual for a relatively recent illustration. I drew this to return to the original visual theme of Sol, “rugged with a brush of sex appeal,” but I feel like I have fallen one step short of it. Someday, everyone will be sexy! I would like to present to the world a Sol that people think of positively. Nevertheless, I really like this picture a lot. – *Cover art for the PlayStation Portable release of Guilty Gear Judgment.*



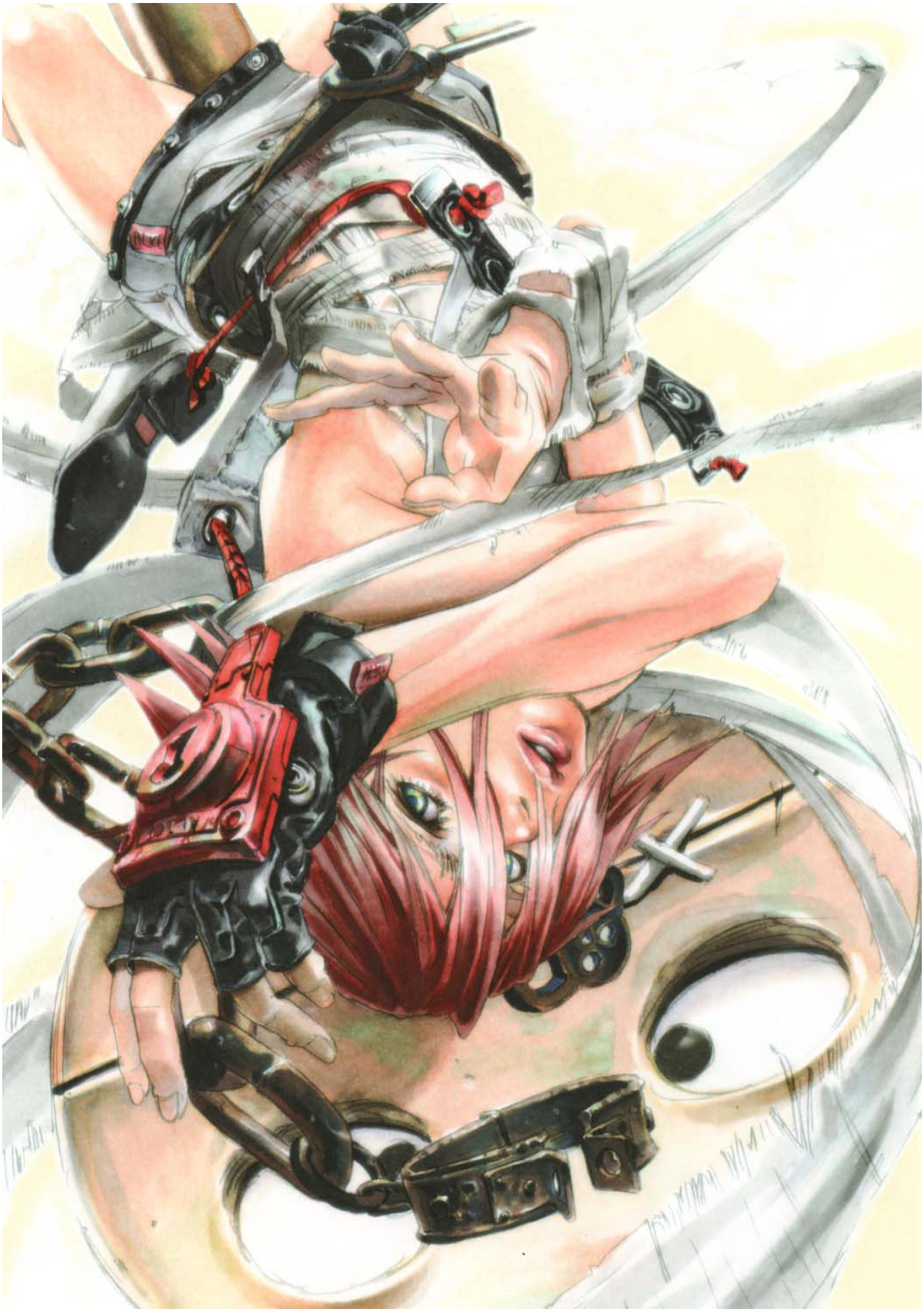
P 13 - When I was a child, I saw picture books from overseas and the illustrations in them, whether sheep or wolves, were “scary” to me for some reason. I don’t know why, but I think I wanted to draw pictures like that for this game’s packaging art. I didn’t copy the style of those pictures here, but I think the atmosphere reflects that mentality. “So, this is to be the package art?” → “I’m sorry…” – *Cover art for the PlayStation 2 release of Guilty Gear XX Slash.*



P 14 - The lines, the colors, the decorations, ALL half-assed. Nevertheless, it is one of my favorites. That's because this picture is historical in that it's the first time I designed gloves with decorative nails on them. I'm sure this information will come up again in the future. – *Cover for Arcadia Extra's Guilty Gear XX Slash Beat Encyclopedia.*



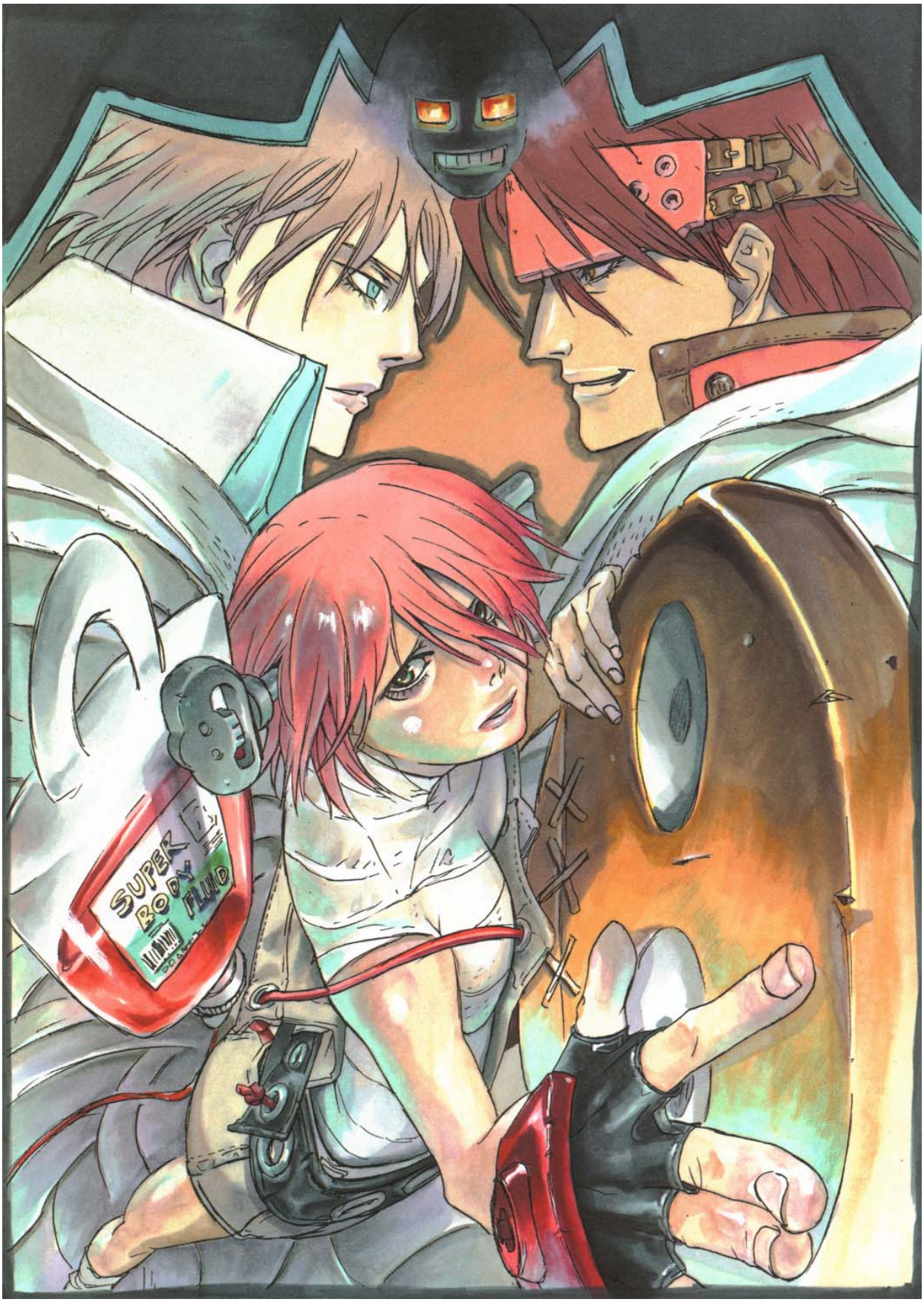
P 15 – Guilty [Gear] soundtrack tradition's (?) latest mystery woman work. Whenever I illustrate this series, I always try to incorporate some of the images from the games, and this time I continued the I-No theme. I liked it so much that I wanted to finish it, including the background, but I have some regrets. Well, the reason is that I-No is originally set in the most lewd situations in the game, but the woman on this soundtrack's cover is more erotic when it comes to her clothes... It's a shame, because I think that it's taboo to violate a character's identity. – *Guilty Gear Sound Complete Box jacket art.*



P 16 - I tried to layer the colors a little thicker than usual, but the skin and lips ended up looking strangely healthy, and the original morbid pallor was lost. The only thing that remained was the expression of the lineart, and a strange sensuality came out in relief. Still, I like this work relatively better than the others I've done of A.B.A. – *Cover for the European release of Guilty Gear Isuka on the Xbox.*



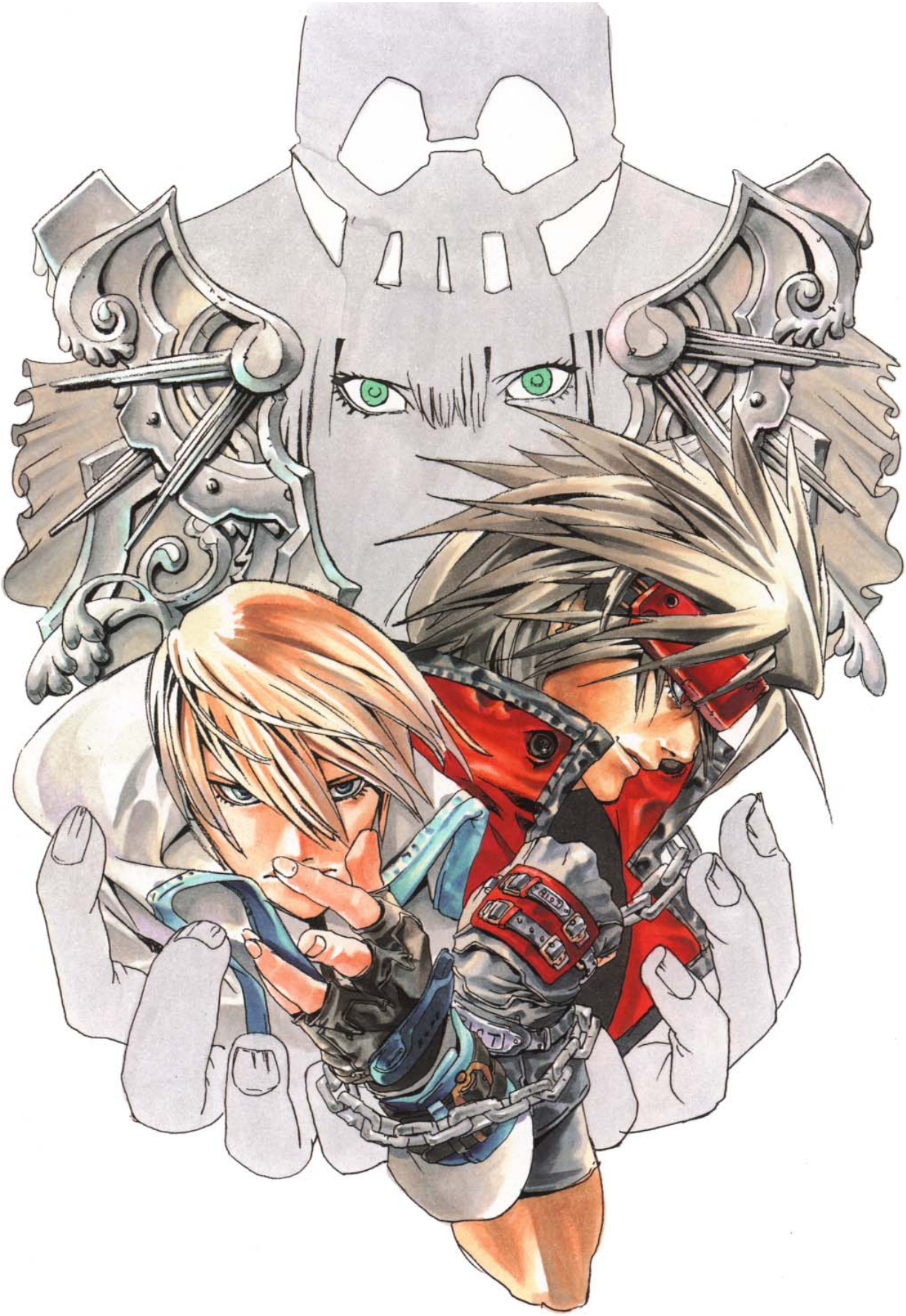
P 17 - Here I imagined A.B.A. when she came to life in the facility. I wanted to depict her more as a lonely figure in a Gothic building, but the desire to bring the character to the forefront overcame me, and I again came up with a half-baked image. I should have drawn her more boldly and darkly. Though, surprisingly, I like how the color tone turned out. – *Cover for the Playstation 2 Guilty Gear Isuka Complete Guide.*



P 18 - Damn it! A.B.A. is getting more and more girly! Among my other regrets, I remember a fangirl asking me, “Why did you make Ky’s cheeks so blushed?” and at the time I quickly answered, "Because I wanted to.” But that's incorrect, and the real answer is because Ky was still a young kid at the time. The colors just didn't blend nicely, ugh! Coloring is so difficult, isn't it? – *Cover for the Japanese release of Guilty Gear Isuka on the PlayStation 2.*



P 19 - Nice. This project drawing was like a salve for me, as I haven't really had a chance to draw Robo-Ky's gimmicks. I like a ton of science like that in "GO! GO! GADGET (movie)," so I'll try to sit down and draw more weird mecha next chance I get. – *Cover art for the Japanese release of Guilty Gear XX #Reload on the Xbox.*



P 20 - Ishiwatari, who has become a little bit more mature, got carried away and tried to create a sharper feel with this picture. Please overlook the asymmetrical balance. – *Double-sided poster from Dorimaga's November 2005 issue.*



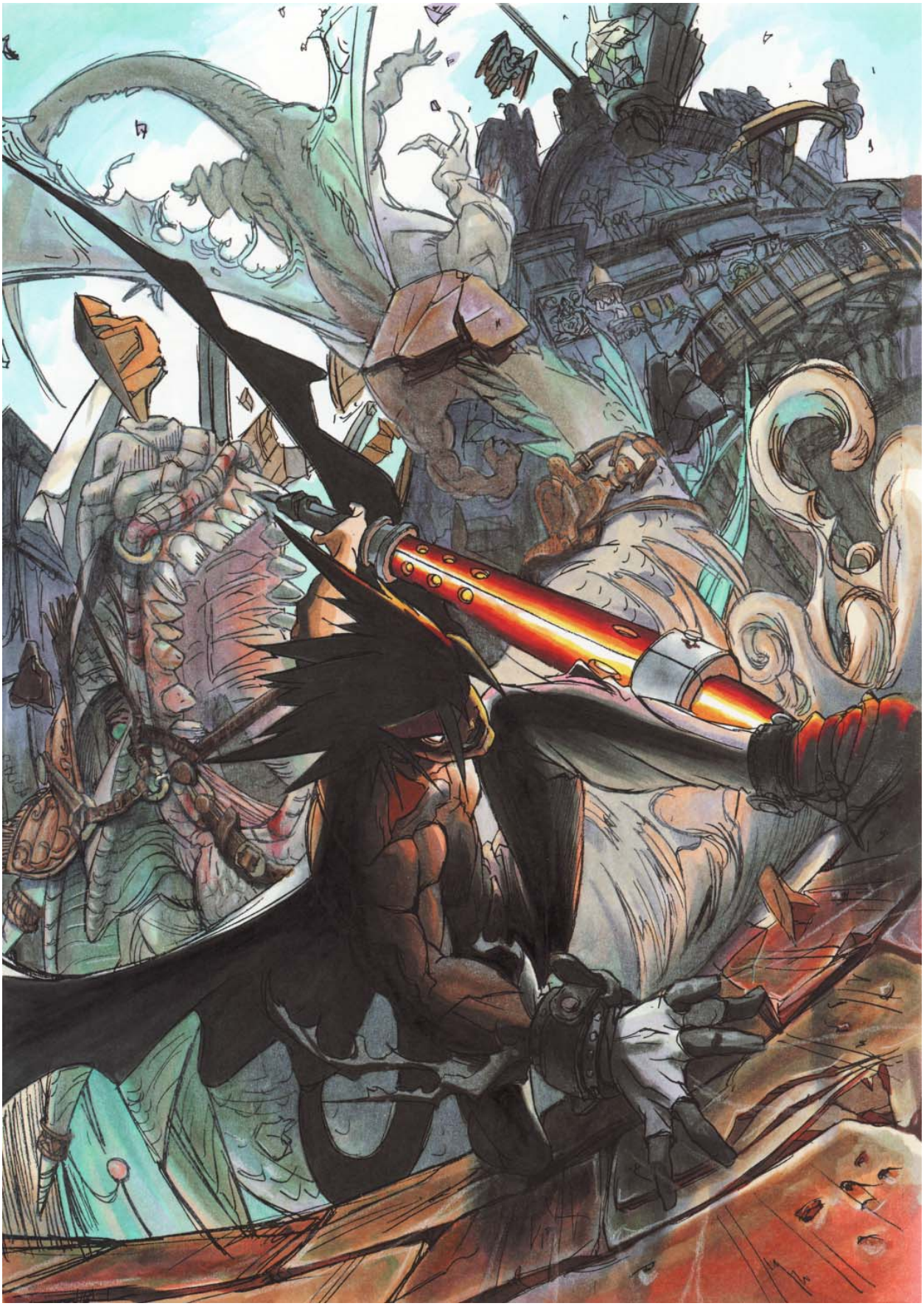
P 21- I started to ignore composition and trying to make things look three-dimensional with this one, and that was the end of my luck. I knew it couldn't be done that way. I *knew* it! So, please look at this picture as if you could feel the depth of it with your mind's eye. And please don't bring up that A.B.A. looks like a normal young woman here. – *Double-sided poster from Dorimaga's November 2005 issue.*



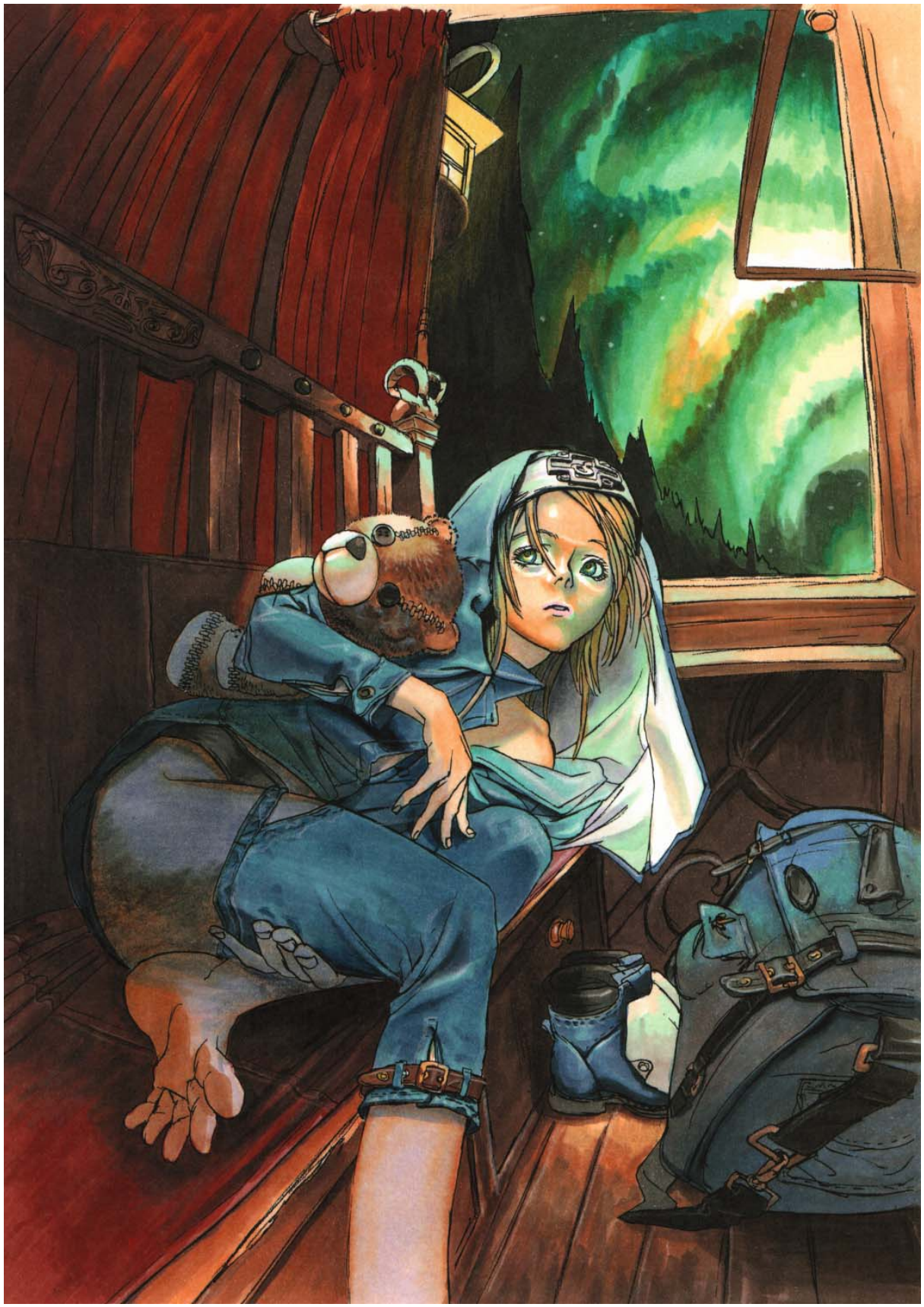
P 22 - I drew this without thinking about it too hard, just letting the momentum of the lines flow freely. It's a mess but, surprisingly, I like it. If I were to draw a manga, I would probably use a loose style similar to this. – *Cover of the November 2005 issue of Arcadia Monthly.*



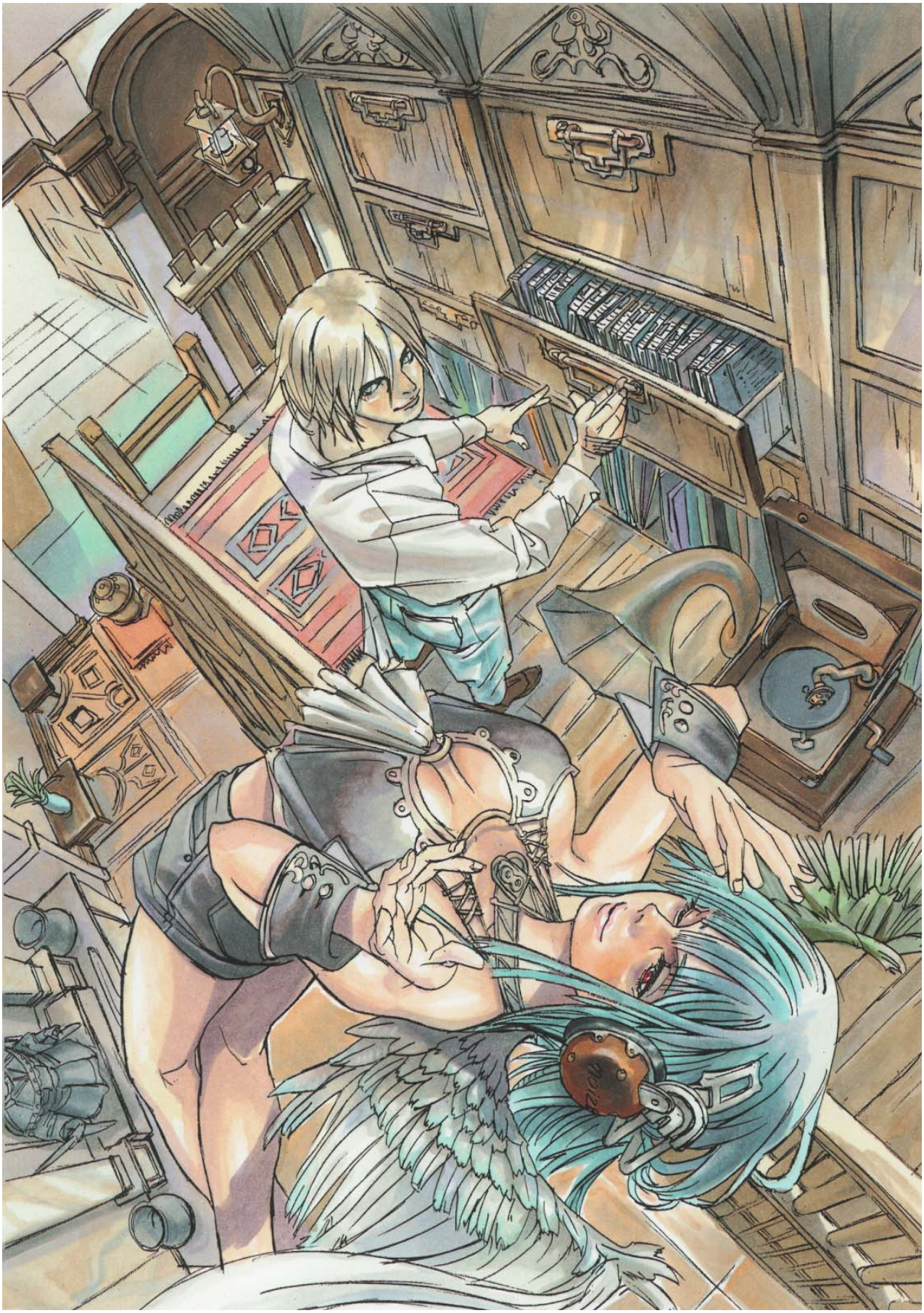
P 23 - Here is an exchange I had with an employee when I submitted this drawing: Mr. M: "Hey, hey, Dai-chan, you forgot to draw Bridget's spats." Ishiwatari: "Huh? Oh, damn! Shit, no handcuff or yo-yo either!" Mr. M: “Well... You just wanted to draw a butt, didn’t you?” To be honest, I started thinking I was a Satorare. My mother also said to me in a strange voice, "Did you change your drawing style?" I had a lot of traumatic experiences with this work. – *Cover of the February 2007 issue of Arcadia Monthly.* TL: Satorare is a Japanese manga by Makoto Sato. “Satorare” are people who have such impossibly high IQs that they unknowingly project their thoughts into the minds of others.



P 24 - I tried to portray the brutal side of Sol's nature that can't be told in the game. The silhouettes of his clothing and hair give us a glimpse of his momentary wildness. In the rough sketch, I was thinking of a more contrasted atmosphere and I'm a little frustrated it didn't turn out the way I wanted it to in the finished drawing. – *Cover illustration for Artworks of Guilty Gear X 2000-2004.*



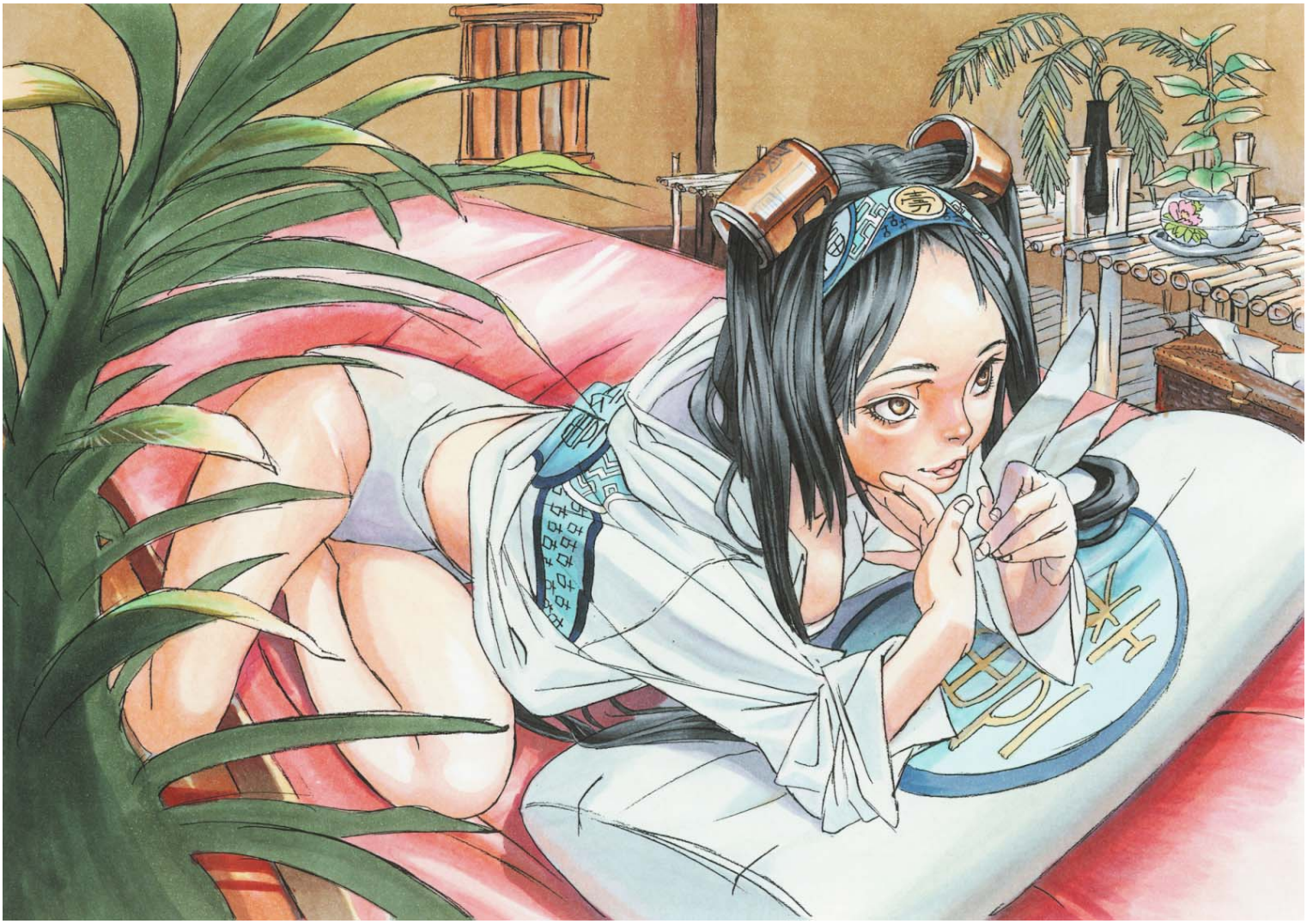
P 25 - Normally, she (or he...) is a cheerful person. However, I wanted to express the fact that his daily life is occupied with loneliness, since he lives alone. I had a mental image of this picture that I wanted to depict, so when I was rendering it with Copic [markers] I thought to myself, to some degree, “Oh, I should have done it in acrylics,” but by then it was too late. – *Artworks of Guilty Gear X 2000-2004 poster.* TL: This book was published in 2007 when Bridget used he/him pronouns. As of GG Strive (2022), she now uses she/her.



P 26 - Dizzy is now a member of the Jellyfish Pirates and, while the Jellyfish Pirates bring a place of freedom and comfort, most importantly, it is not just a second forest. She has truly chosen to “live” rather than “survive,” and I hope she looks as if she’s happy. – *Artworks of Guilty Gear X 2000-2004 poster.*



P 27 - The Jellyfish Pirates is a place where people seem to have a lot of fun. But since I don't often have a chance to draw what exactly they do, I drew this picture of them. They are lovers of adventure. They're also chivalrous bandits, but they also get involved in anything that looks like fun and create a great spectacular drama! (in my head). – *Artworks of Guilty Gear X 2000-2004 poster.*



P 28 - When drawing in a manga style, the nationalities of the characters become more and more unclear. This time, I wanted to draw the character with a bit of an East Asian influence. Some of you may be thinking, “What?!” But I hope you can imagine Jam as a little more realistic instead. – *Artworks of Guilty Gear X 2000-2004 poster.*



P 29 - Because of the nature of Guilty Gear Isuka, it would be reasonable to do an illustration for the game with multiple characters in a wild brawl. However, with such illustrations, I always have a problem: in [Guilty Gear X], there were new characters that I could feature in drawings, but choosing specific characters is difficult for me. So I ended up with Sol alone (again...). As a result, I wanted to make it appear as if Sol was facing a hoard of enemy warriors, as the name Isuka suggests, and I think I made the right choice. – *Guilty Gear Isuka poster.*



P 30 - The coloring was done in a more saturated tone for the jacket of an overseas package for [Guilty Gear X 1.5]. I wanted the image to shout, “Powerful! Muscular!” since it was for a foreign country, but when I wanted to make use of Asian sensibilities, I found myself thinking, “...not much difference..,” and I regret my lack of forethought. – *Guilty Gear X version 1.5 poster.*



P 31 - They're half-realistically drawn here. At the time, I wanted to pursue texture in my drawings and used many thick layers of Copic markers to try to achieve that. I don't think it was pointless, but if it's going to take too much time to do such things, acrylic paints would be better. – *Cover of the August 2000 issue of Arcadia Monthly.*



P 32 - Compared to my current drawings, this one is quite realistic, isn't it? At the time I was trying to draw something that would make people think, "Yeah, I know someone who looks kinda like that." But I was careful to make sure that "sexy bastard" was also in those thoughts. – *Promotional poster for the arcade version of Guilty Gear X.*



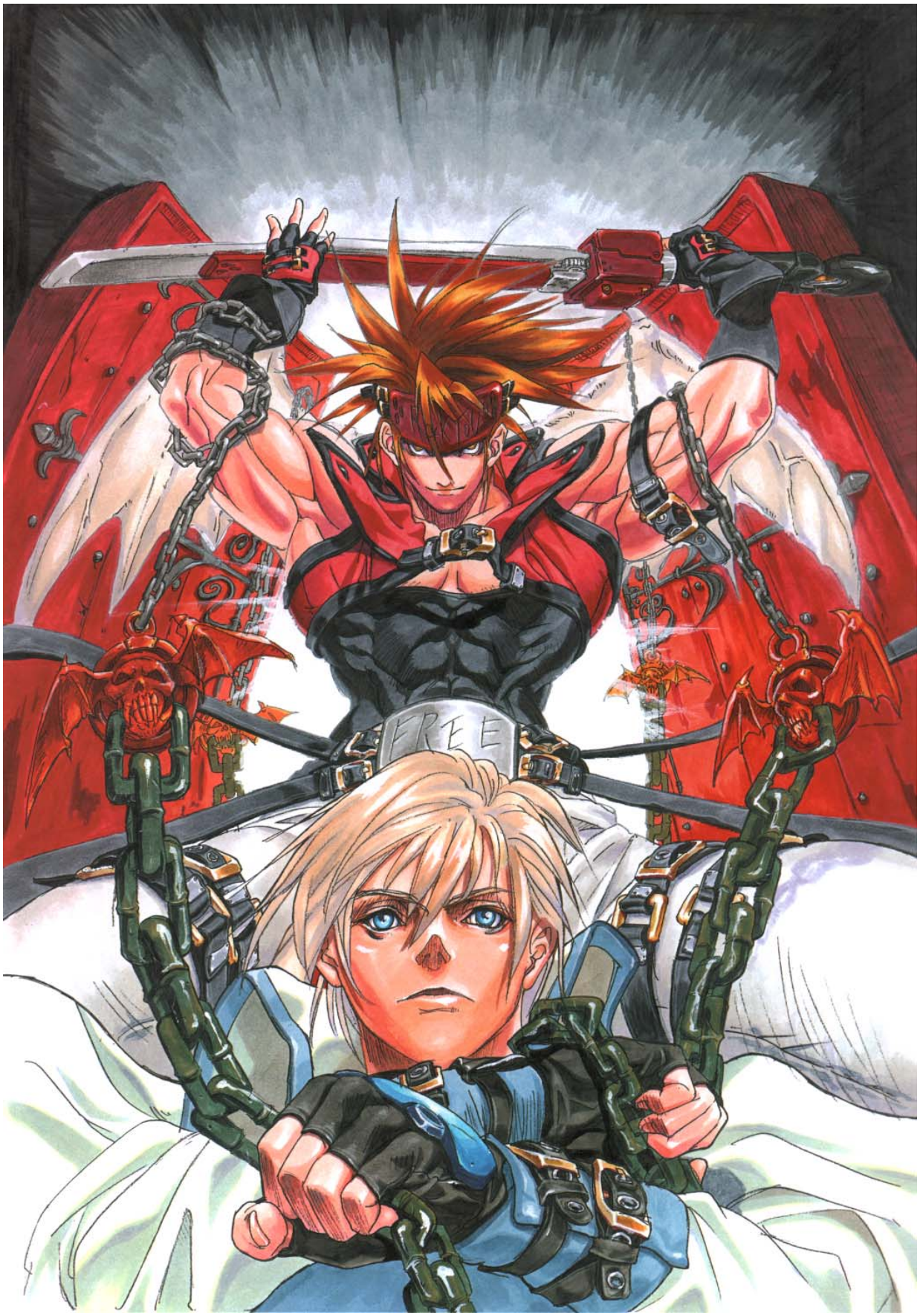
P 33 - At the time, in a comment on this illustration, I said something like "In the style of Yoji Shinkawa," but how presumptuous! However, it was a period when I was trying to emphasize realistic texture so much that I kept thinking about how I must draw more precisely and use a lot of colors, so I decided to try this kind of loose style to remind myself that “a drawing is a drawing in any form.” – *Cover for Guilty Gear X Drafting Art Works published by Arcadia Extra.*TL: Yoji Shinkawa is an illustrator best known for his Metal Gear Solid work.



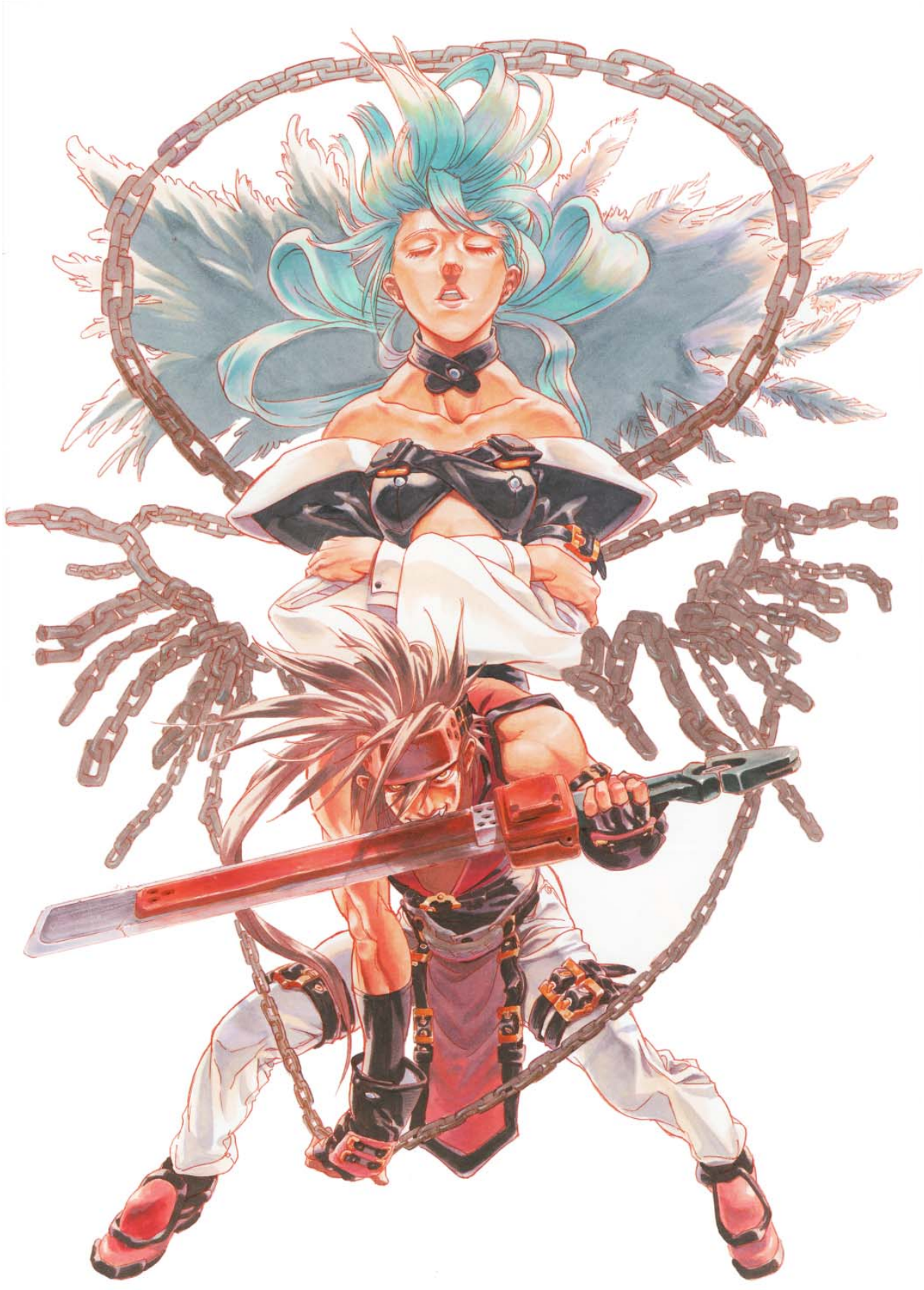
P 34 - I am embarrassed to admit that I tried to blend in the silhouettes of letters such as "G" and "X" into the composition. And, well, as you can see, a consequence of that was the most common reaction to this illustration being, “Why is Sol so macho?” After this picture, I started to pay more attention to Sol's body shape. – *Promotional pamphlet for the arcade version of Guilty Gear X.*



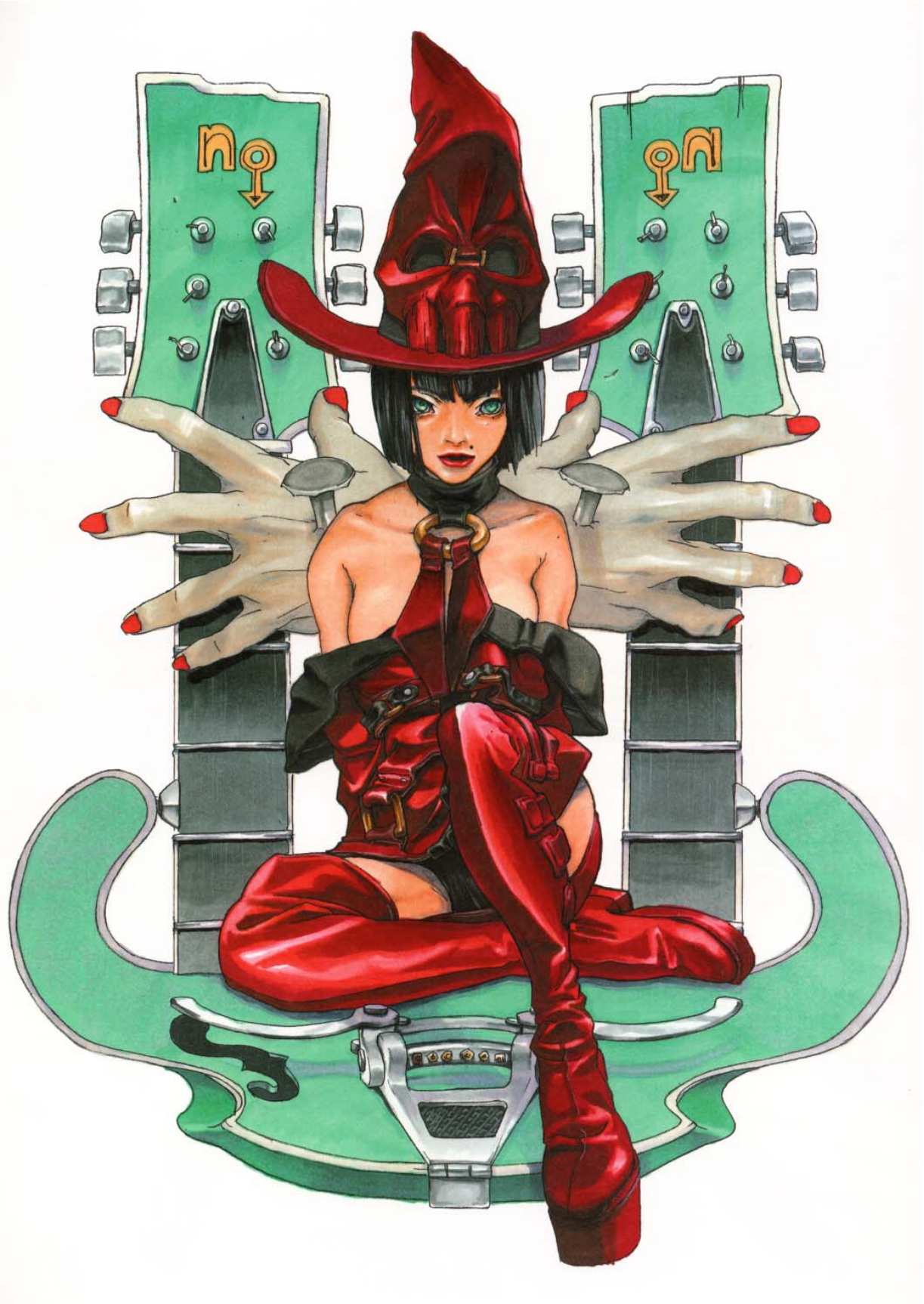
P 35 - I remember that when I was trying to draw semi-realistic characters, I realized that I was progressively losing more and more of the charm of exaggerated manga-like characters, so I increased the degree of deformation in this illustration. But still, I feel again that I am not good at drawing more than two people in a composition. – *Cover of the December 22/29, 2000 issue of Dreamcast Magazine Weekly.*



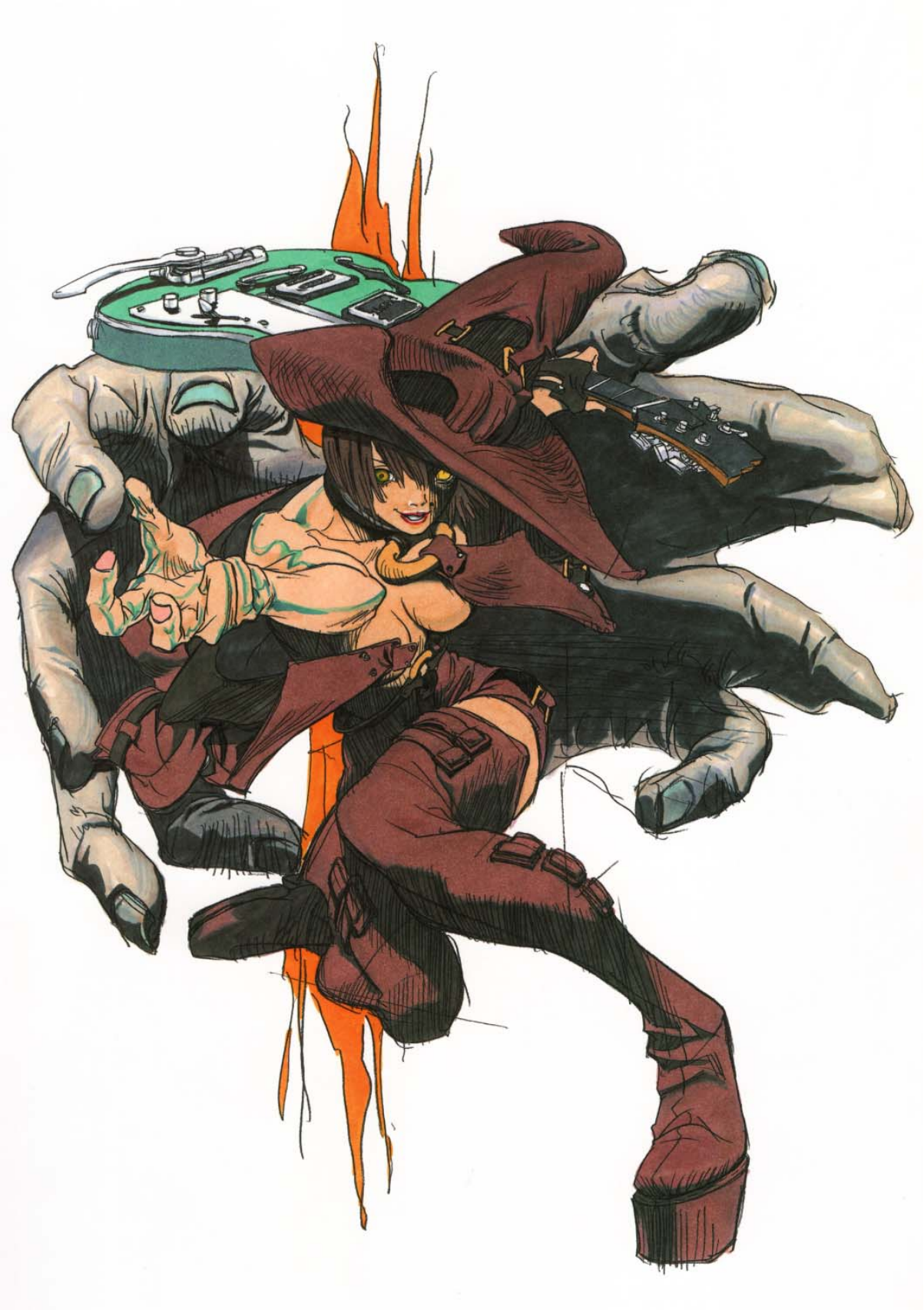
P 36 - At the time, users raised many questions about the composition of the picture. I was conscious of the depiction of the game's aesthetics and atmosphere in this work, and the fact that it was "painting-like." I think I have grown in the way of thinking about rendering illustrations since then, but I think I was more adventurous and energetic back then too. I will never forget my original intention and will continue to devote myself to my work. – *Cover Arcadia Extra's Guilty Gear X Slash Encyclopedia.*



P 37 - This is one of the pictures in which I got stuck searching for a way to draw, and tried to do some silly tricks such as making a color photocopy of the solid lines [instead of doing them in the usual black ink]. I thought I was challenging myself with a different way of coloring, but the end result was unsatisfactory because of it. Many people asked me, “Who is the character above?” I am impressed by the fact that I was asked this question. – *Cover for the Japanese release of Guilty Gear X Plus on the Playstation 2.*



P 38 - The image I maintain of the character I-No is “the fear of women from my perspective.” Therefore, I change her characteristics in various ways to maintain that image. In the case of this picture, I wanted to emphasize a more realistic design, so I used an image of a woman I often see downtown as a motif. Since this is the jacket for the soundtrack, it seemed best to emphasize a more musical tone, don’t you agree? – *Jacket art for the Guilty Gear XX Original Soundtrack.*



P 39 - I decided to use this style to reconfirm the chemistry of red and black together. In my case, most of my illustrations have solid black lines, so if the coloring is too detailed it often results in distracting the viewer's attention from the areas I want them to focus on. So I kept it as simple as possible. I mixed a lot of different colors together within a single shade of red to create a certain degree of contrast but, to be honest, it's hard to tell. – *Cover for Arcadia Extra's Guilty Gear XX The Midnight Carnival Burst Encyclopedia.*



P 40 - This is when I began to be explicitly forbidden to paint with acrylics. Although I personally prefer illustrating using paints, I have learned that it is not popular. However, if I do not show the possibilities of this style, the viewers will get tired of my work quickly, so I will continue to use acrylics whenever I see an opportunity. – *Package art for Guilty Gear XX The Midnight Carnival on PlayStation 2.*



P 41 - One of my favorite feminine gestures is to see a woman wearing jeans with her back on the bed, and I wanted to illustrate that image but I was unable to recreate the atmosphere. I would like to try that theme again some day. – *Guilty Gear XX Poster Calendar B2 (2003) promotional goods.* B2 size is 50 × 70.7 cm/19.7 × 27.8 inches.



P 42 - In an effort to create an illustration of Sol's inhumanity, I tried to create the effect of a three-dimensional figure emerging slightly from a silhouette, but it went beyond "slightly." When I was a child, the silhouettes of willow trees and branches made me feel loneliness and fear, and I regret that I could not combine those two feelings for this depiction of Sol. – *Cover for Guilty Gear XX Complete Guide published by The PlayStation 2 Books.*



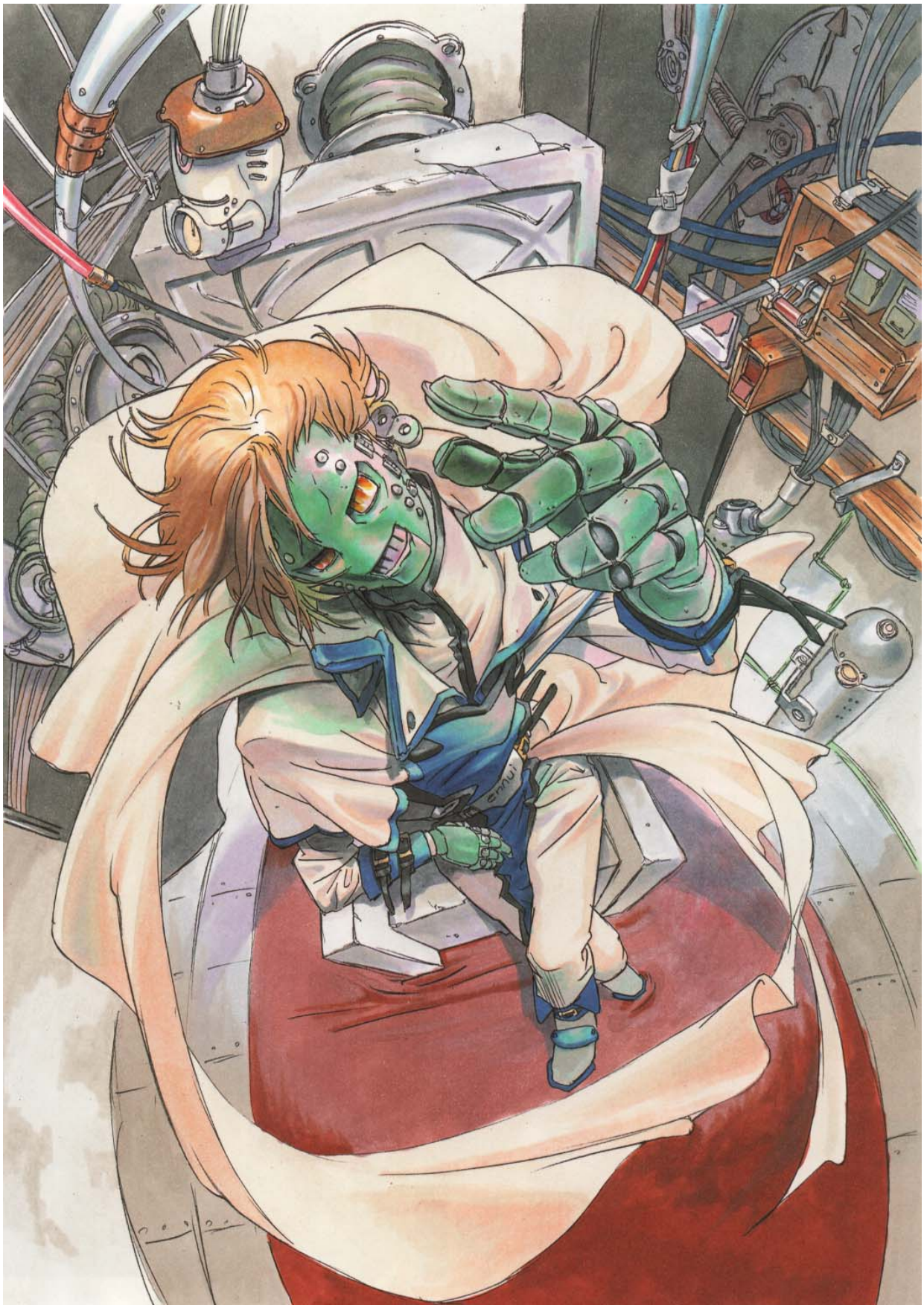
P 43 - I drew this for the jacket of the (Game Boy) Advance version. To be honest, Sol's face ended up looking somewhat Asian, but I was unusually satisfied with the coloring.-- *Cover for Guilty Gear X Advance on the Game Boy Advance.*



P 44 - When I was working on this picture, I was told by people around me that I was "lewd." Of course. Aside from that, I kind of like the texture of this illustration, and I wish I had finished it properly by drawing the background as well. It was a work in which I had unusually long periods of concentration. The fact that Jam's hair is black is also a high point (for me, anyway). – *Promotional telephone card art for the Dreamcast version of Guilty Gear X sold at Messe Sanoh stores.*



P 45 - This is the second time I have portrayed a woman who has nothing to do with the game, following the world view in the soundtrack. Personally, I like this kind of project theme that's just on the edge of being overly vulgar, and I hope that I can include this "slight thrill" in more of my work. – *Cover for the Guilty Gear Series Best Collection soundtrack.*



P 46 - Despite the fact that he started as a bonus character, Robo-Ky is quite a favorite of mine. One of the concepts behind his pompous behavior, his hateful language, and his selfish personality was to make him “lovable” in the end, but in this illustration I wanted to add a little more so I tried to add some “cool” to the image too. The general atmosphere captures this, but the coloring and background are still very weak, sadly. – *Robo-Ky main visual for the arcade version of Guilty Gear XX #Reload.*



P 47 - This jacket art was made for the commercial release. Actually, I submitted two samples with only Robo-Ky, without showing his face, but they were rejected. I really wanted to show Robo-Ky's gimmick, and I wanted to draw it like a panel from a manga, but I guess it wasn't appropriate for a cover illustration. How disappointing. – *Cover for Guilty Gear XX #Reload for the Playstation 2.*



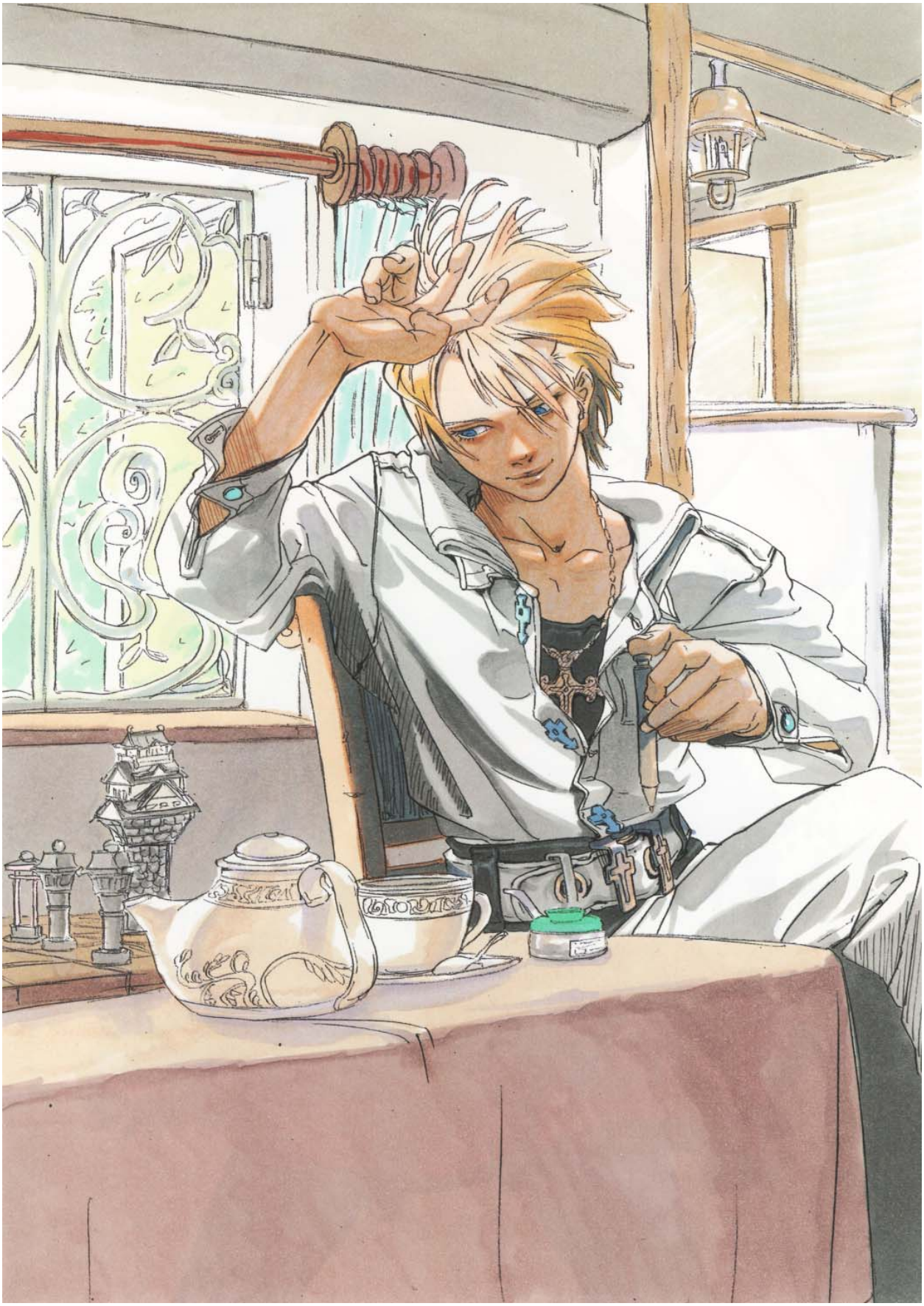
P 48 - I am left with the impression that the coloring is too light, which is a bit of a waste. I thought the linework was like something from a manga, and finished enough to be worth displaying on its own. It would be cooler if the composition were more drawn out, with a group of Gears piled up in the background. – *Illustration for Arcadia Extra's Guilty Gear X Slash Encyclopedia.*



P 49 - This time, Sol's masculine ruggedness is more in the foreground than the sex appeal that comes from being a dark hero-type character. I hope to continue to depict his bounty hunter background, which is not easily seen in the games. I like the overall coloring of this piece, even though my technique was shoddy. – *Illustration for Arcadia Extra's Guilty Gear XX The Midnight Carnival Burst Encyclopedia.*



P 50 - This illustration gives us a glimpse into Ky's daily life. I drew this picture with a personal wish that Ky would be able to take a breather at least in calm places like this, since he's usually expressionless or has an unfriendly look on his face. – *Illustration for Arcadia Extra's Guilty Gear X Slash Encyclopedia.*



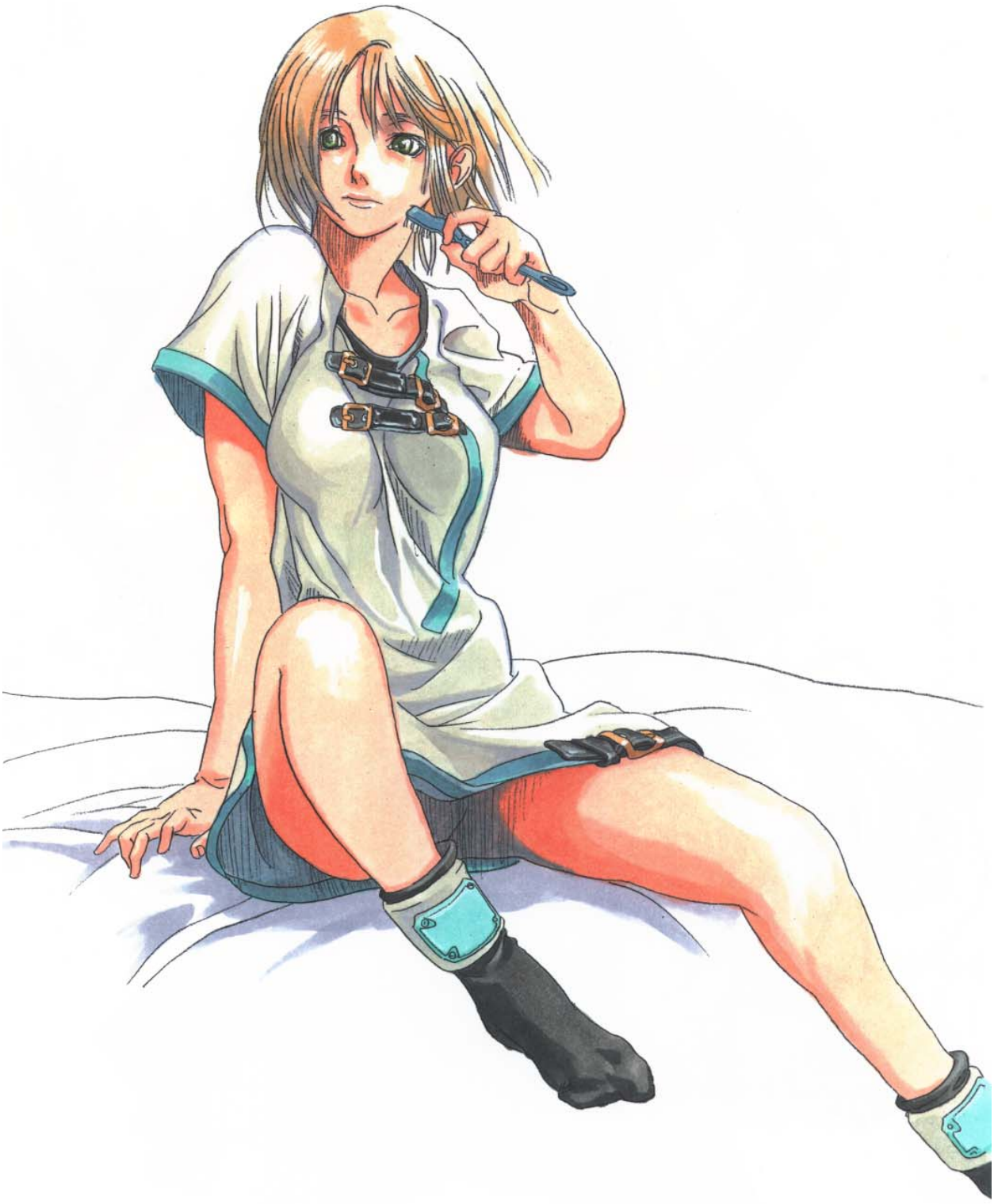
P 51 - This one is moody. I imagined a Y-cut shirt that would look good on him, so I did my best to give him that kind of appeal. But still, the colors are too pale… He has a pen, but he has a habit of twirling it when he is thinking. Despite that, he gets mad when people fidget too much and calls them “restless.” – *Illustration for Arcadia Extra’s Guilty Gear XX The Midnight Carnival Burst Encyclopedia.*



P 52 - The women I depict are usually of indeterminate age, so I try to emphasize their youthfulness a little. In fact, May is not so much a child as she is a young woman. The short skirt is just the way it is. I'm not ashamed of it. – *Illustration for Arcadia Extra's Guilty Gear X Slash Encyclopedia.*



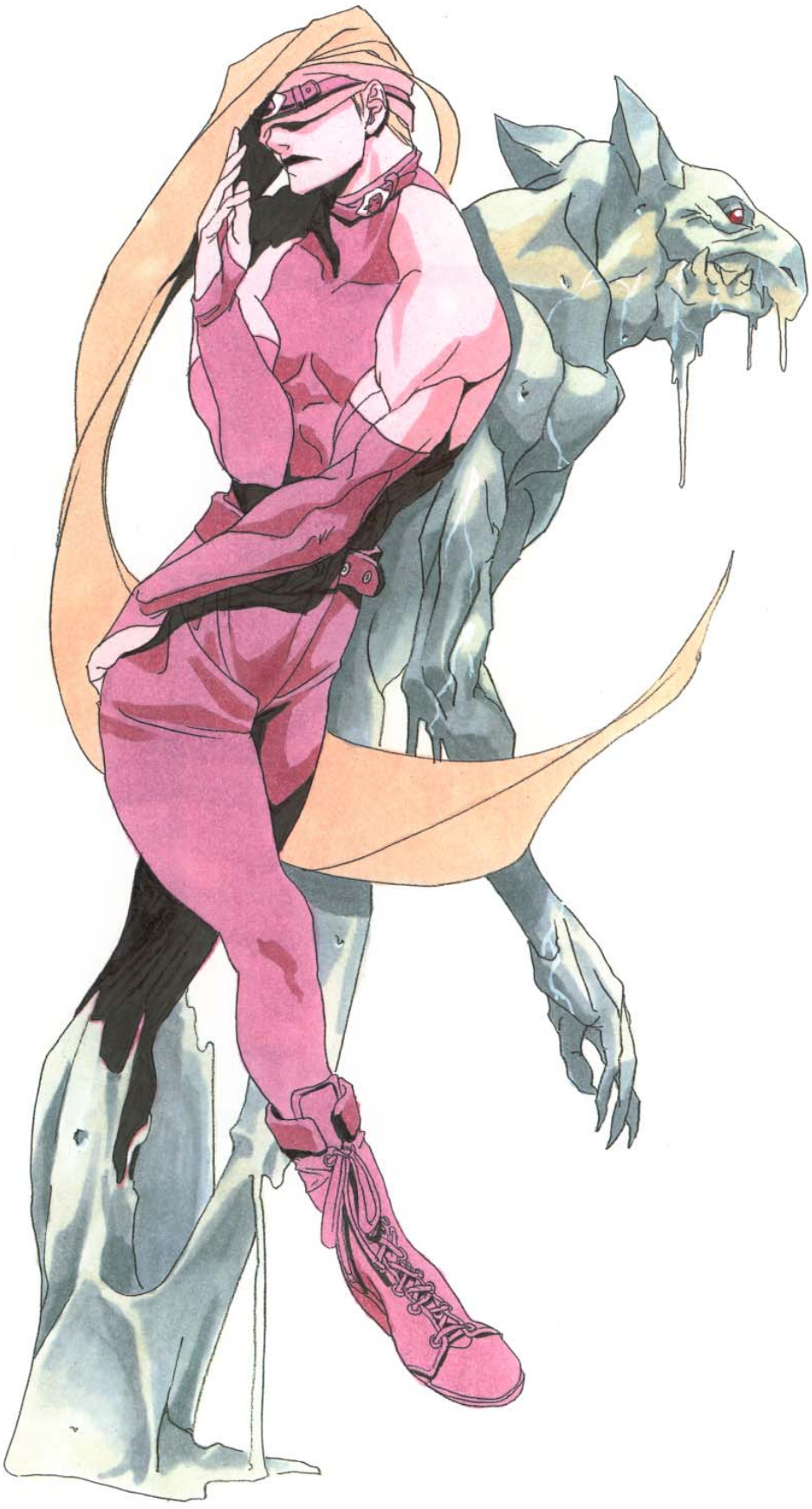
P 53 - I drew this out of a desire to bring forward the fundamental charm that May possesses as a woman with a boyish character. After this, I was left with the challenge of learning how to draw more attractive curves and curls in hair. – *Illustration for Arcadia Extra's Guilty Gear XX The Midnight Carnival Burst Encyclopedia.*



P 54 - I drew this picture to emphasize the fact that Millia's hair is usually in a short haircut. The toothbrush in the halfway position is really half-baked too. I also learned that I couldn't express the charm of a tight-fitted, almost naked-like, T-shirt unless I shaded it with deeper colors. My defiant artistic struggle will continue. – *Illustration for Arcadia Extra's Guilty Gear X Slash Encyclopedia.*



P 55 - Millia is like a beautiful older sister. I have always drawn her with the appearance of a young Japanese woman, despite the fact that she has a specific origin in her story, so I decided to go back to those roots and draw her like this. The other purpose of this illustration was to create a trick to make people curious about what's behind her skirt… Good luck to you! – *Illustration for Arcadia Extra's Guilty Gear XX The Midnight Carnival Burst Encyclopedia*. TL: Millia has Russian origins.



P 56 - Zato is the most beautiful character in my opinion. His design is simple, but he's the only one who I don't feel the need to tweak any further. He is by no means a redeemable human being, but there is a very human drama found in themes of grief. In that sense, he's more beautiful as a dark hero than Sol. I depict him in such a way that you can feel his beauty and his destiny to be ruled by "something." – *Illustration for Arcadia Extra's Guilty Gear X Slash Encyclopedia.*



P 57 - After the death of Zato in the setting, Eddie gradually began to come to the forefront of these illustrations. However, it's very gradual and a bit half-hearted, don't you agree? Zato is the only character whose silhouette appears nude, so I would like to cherish that unique aspect of him. – *Illustration for Arcadia Extra's Guilty Gear XX The Midnight Carnival Burst Encyclopedia.*



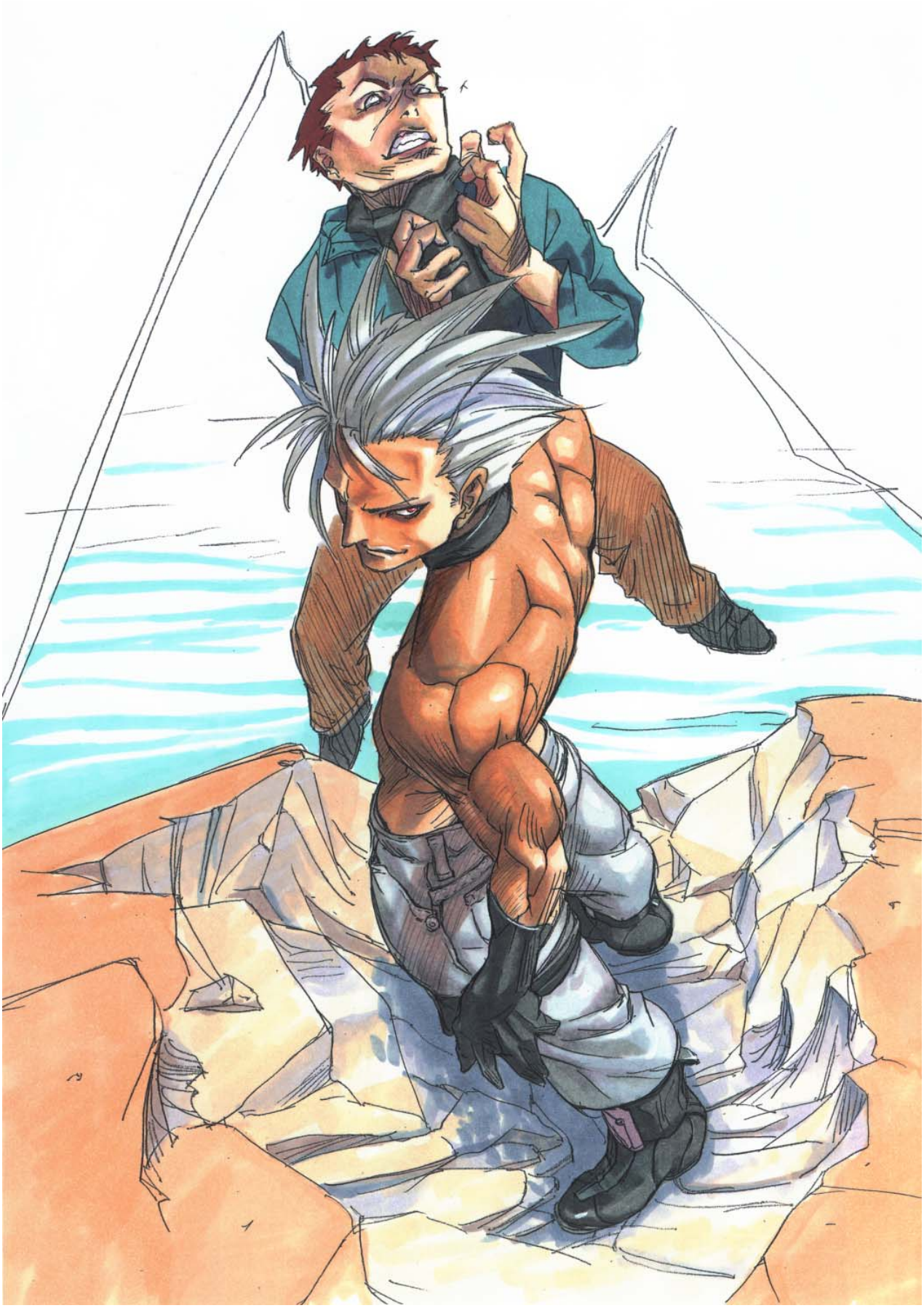
P 58 - Potemkin always annoys me when I try to arrange things in a drawing with him. I always think to myself, "Yeesh, if this is how it's going to be, I should have made him a robot from the start!" To be honest, I don't really enjoy dressing him. However, his humanity is expressed through his physique, so this is where I had to step up to the plate and draw him. – *Illustration for Arcadia Extra's Guilty Gear X Slash Encyclopedia.*



P 59 - I have never drawn a picture that showed Potemkin's huge frame and his child-like personality, so I came up with this one. It's not much, but I personally like it because it makes me smile. – *Illustration for Arcadia Extra's Guilty Gear XX The Midnight Carnival Burst Encyclopedia*. TL: Daisuke used "マメ" in the first line where I rendered it as "child," but it can also mean tiny in this context, which is a little punny in the original Japanese.



P 60 - Chipp is representative of “the faintest touch stings deepest.” Although the game gives a strong impression of him as a "paper ninja," in terms of setting, he’s one of the most technically skilled of all the characters, maybe even at the top of the list. However, I thought there were too few opportunities to express his skills, so I made him do a slightly pretentious kata-like pose. It should’ve been expressed in the game too…– *Illustration for Arcadia Extra’s Guilty Gear X Slash Encyclopedia.*



P 61 – This is another illustration drawn to reaffirm that Chipp is really a man of ambition living a daily life that is always fraught with danger. He is ***not*** an illiterate fake ninja. – *Illustration for Arcadia Extra's Guilty Gear XX The Midnight Carnival Burst Encyclopedia.*



P 62 - From darkness to darkness, he who must not seek answers in redemption still saves people... I drew such a serious image of him, but I am sure that in your mind you are imagining him saying “Neck Periscope” or something like that. – *Illustration for Arcadia Extra’s Guilty Gear X Slash Encyclopedia*. TL: Neck Periscope is one of Faust’s moves in GGX



P 63 - [Illustration text: おひょお, “Oh-hyooh!”] …This is what I said right after finishing this. After all, Faust’s identity is mysterious in this work (laughs). Perhaps it might be my righteous duty to assail these drawings with textual graffiti. – *Illustration for Arcadia Extra’s Guilty Gear XX The Midnight Carnival Burst Encyclopedia.*



P 64 - Baiken has given up the idea of being a woman in the setting, but I still want to give off the sex appeal that comes with it. Simply put, since she's carefree, it would seem she would inevitably be sexy, but the challenge is to keep her from becoming too gaudy or vulgar. Aim for her to be a beautiful woman in a kimono. – *Illustration for Arcadia Extra's Guilty Gear X Slash Encyclopedia.*



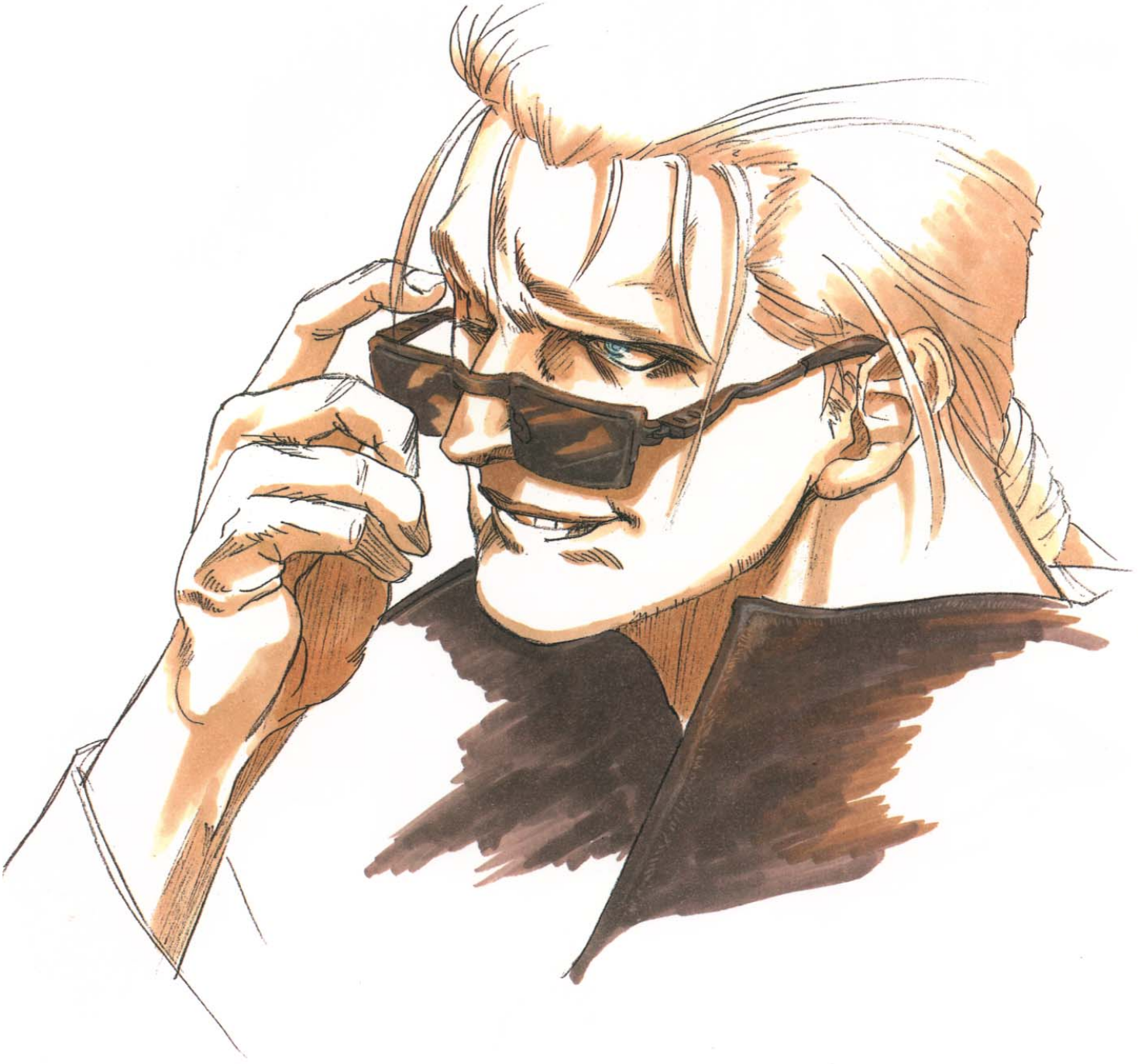
P 65 - Putting aside for a moment how good or bad the illustration is, this is one of my personal favorites. It is possible to go for a simple Japanese look using only kimono, but I think it's also stylish to use it as a fashion item. It may seem uncharacteristic of Baiken to think of kimono as fashionable, but she is the only one who can wear a kimono at the moment, so I thought it was a good idea to use it in that way. – *Illustration for Arcadia Extra's Guilty Gear XX The Midnight Carnival Burst Encyclopedia.*



P 66 - I have to say this, but I really like Chinese dresses. I personally think that it is an outfit that makes the most of a woman's silhouette. For this reason, the costume for Jam was originally supposed to be a Chinese dress, but I ended up giving it a sporty design because of the difficulty of seeing the movements in the game and the effort required to draw it. I drew this illustration to take revenge on my feelings, but I can't help but wonder if it's inappropriate for a Chinese dress…– *Illustration for Arcadia Extra's Guilty Gear X Slash Encyclopedia.* TL: Daisuke refers to Jam's dress as チャイナドレス (lit. China dress) but he likely meant qipao specifically.



P 67 - I have sent out countless humiliating illustrations, but this picture is one that makes me the most embarrassed. I am attracted to the image of a woman eating something, but since there isn't a background, I cannot tell what kind of situation she is in, her face is huge, the noodles are as thick as udon noodles even though they are supposed to be ramen, and most of all, she is looking at the camera, which is not what I originally intended. I am ashamed of myself. – *Illustration for Arcadia Extra's Guilty Gear XX The Midnight Carnival Burst Encyclopedia.*



P 68 - Johnny is a nice older man, but it's not often in the games that I get to draw his face behind the sunglasses, so I thought it would be good to show his expression at least in this drawing. My personal policy was to let players develop their own idea in their minds of what he looks like, and not to show it explicitly. This was a moment when I loosened that rule. – *Illustration for Arcadia Extra's Guilty Gear X Slash Encyclopedia.*



P 69 - Many of the characters in this game wear fluttering costumes, but Johnny is the only one who wears a long coat. Johnny's motif is Zorro [from The Mark of Zorro], and the only way to capture the image of his cape is with a coat draped over his upper body, so that's what he wears. I believe that the charm of a coat is when it flutters and when it’s pulled up or rolled up, so I really wanted to get a shot of that. As a result, I think it was a bit stiff. I should’ve drawn the background as well.-- *Illustration for Arcadia Extra’s Guilty Gear XX The Midnight Carnival Burst Encyclopedia.*



P 70 - Axl is in charge of stylish fashion in my mind. Since he is a modern man in the setting, I consciously want to dress him in things that would be interesting in real life as much as possible. He isn't a radiantly handsome man, so I try to make him look realistic and cohesive, even in simple designs like those made by Uniqlo. That's why this illustration... There is a difference between simple and dense. I will do better next time. – *Illustration for Arcadia Extra's Guilty Gear X Slash Encyclopedia.*



P 71 - As mentioned before, I wanted him to have a realistic sense of style and presentation. For that reason, I drew this picture as if it were a one-shot in a fashion magazine. I think I was able to create an unusually cohesive atmosphere for him. Now if only I had some more of that drawing ability, huh? – *Illustration for Arcadia Extra's Guilty Gear XX The Midnight Carnival Burst Encyclopedia.*



P 72 - I wanted Anji to have a streamlined beauty and designed the game to emphasize curves as much as possible in his movements. This is also the reason why his upper body is exposed, but it's difficult to express elegance because I think my art style has always had a strong, sharp, appearance. Such things will continue to be an issue in the future. In other words, please forgive me for now. – *Illustration for Arcadia Extra's Guilty Gear X Slash Encyclopedia.*



P 73 - The secret theme for this illustration's series at the time was the character's daily life (?), but it was hard to picture a normal life only for Anji. I knew I had to make him dance! So I drew this picture with curves in mind. It became more rounded than previous works, but it was still a struggle. I also thought that bringing out the deep blue color of his traditional clothing would cause further issues in the future. I have nothing but issues... – *Illustration for Arcadia Extra's Guilty Gear XX The Midnight Carnival Burst Encyclopedia.*



P 74 - Venom has the curious position of being both an assassin and an absolute gentleman. However, there is no such thing as being a gentleman when you are beating people up in a fighting game. So we had to modify his image a little bit in these illustrations. I also chose this composition to express the mysterious atmosphere he has. Maybe it was too simple. – *Illustration for Arcadia Extra's Guilty Gear X Slash Encyclopedia.*



P 75 - The mystery of Venom is so great that it resulted in an illustration like this. This isn't Venom's everyday life, and instead is an illustration that expresses his mental image of himself. Even so, my perception of color is really weak. In order to have plumes of high contrast, I should have chosen a coloring medium that allowed me to layer brighter colors. – *Illustration for Arcadia Extra's Guilty Gear XX The Midnight Carnival Burst Encyclopedia.*



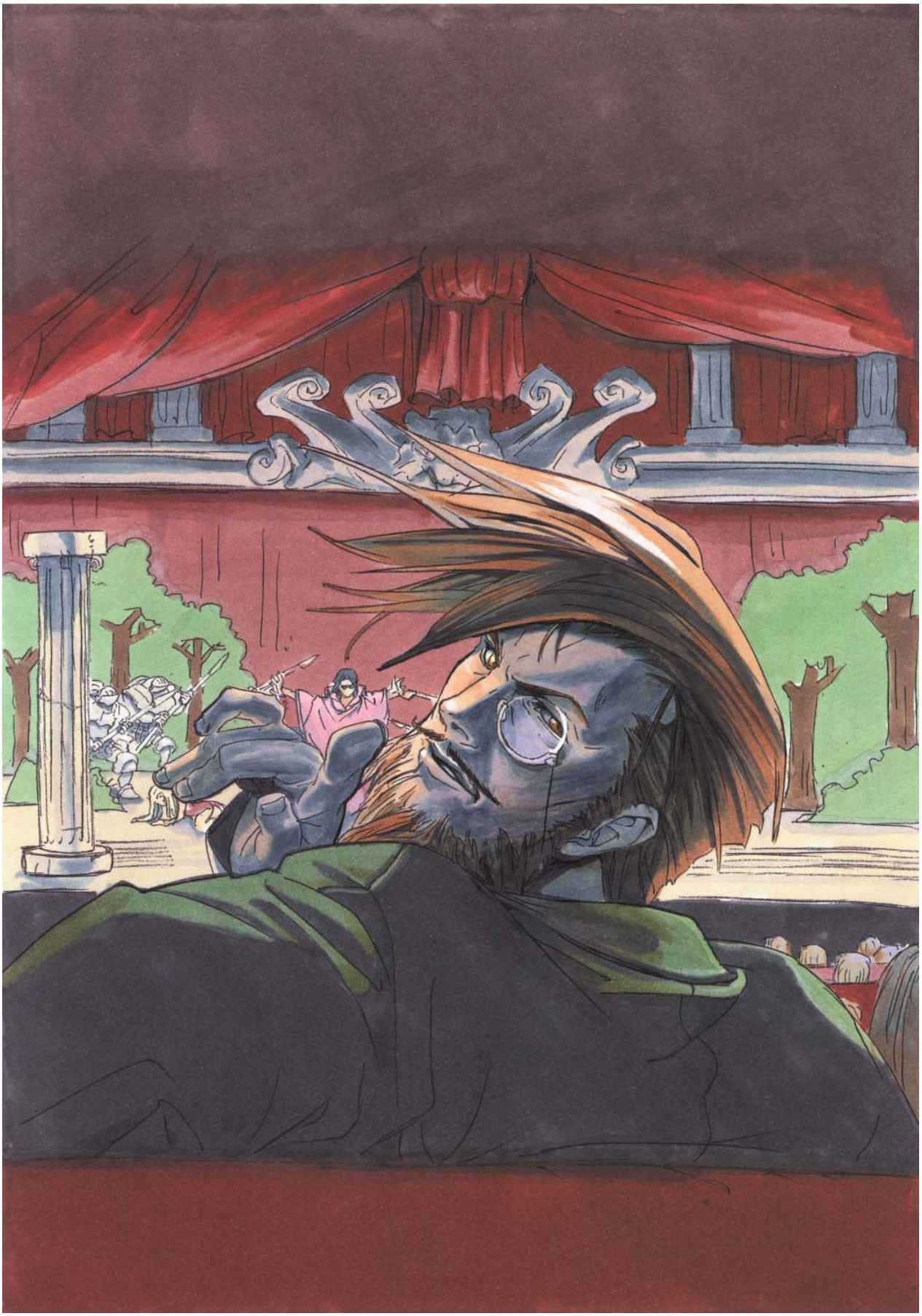
P 76 - Testament is a character I would like to portray androgynously in a more honest way than Bridget. I wanted to make this character more feminine. Although my drawing skills are not up to the task, he has a beauty that women would be envious of. So, Testament's design should lean more towards "beautiful" than "effeminate." I would like to emphasize this inhuman beauty in future illustrations. – *Illustration for Arcadia Extra's Guilty Gear XX The Midnight Carnival Burst Encyclopedia.* TL: As of GG Strive (2021), Testament uses they/them pronouns. However, this book was published in 2007 and Daisuke used masculine pronouns for them back then, so that is what I used in my translation.



P 77 - I have a figure based on this illustration, and when I received the prototype of it, I thought, "Oh? How can it be that the length of her clothes is too short?" However, the original drawing is out of the ordinary. This is the first illustration in which Dizzy smiles. – *Illustration for Arcadia Extra's Guilty Gear X Slash Encyclopedia.*



P 78 - I find clothed women attractive, or when they are getting dressed. In fact, there are moments when the women around me catch my attention, even if they do not emphasize their breasts or hips as in manga or video games. I wanted to give form to these elements and asked Dizzy to play that role. I just kept an eye on Dizzy's silhouette and, although the overall effect is a bit compact, I like the atmosphere of the work. However, the days of artistic exploration will continue. – *Illustration for Arcadia Extra's Guilty Gear XX The Midnight Carnival Burst Encyclopedia.*



P 79 - He is a vampire; a being detached from this world and beyond human understanding. But he also has a quirky side, as his hobby is to observe people. This is a scene of him enjoying the culture of the mundane world. – *Illustration for Arcadia Extra's Guilty Gear XX The Midnight Carnival Burst Encyclopedia.*



P 80 - I am always at a loss when people ask me, “What type of women do you prefer?” Because I always say, “This type, ah, this type also, no, not this sort though, but this kind of woman particularly…” Et cetera and so on, and then I say, “What the heck, I like all sorts, generally.” It’s the same with fashion, in this case hot pants. I wanted to express it in a tidy and casual way, but it was only my drawing ability that was not tidy enough. – *Illustration for Arcadia Extra’s Guilty Gear XX The Midnight Carnival Burst Encyclopedia.*



P 81 - It is hard to tell, but this illustration is actually of a ghost photo. I drew this picture because I knew that if I took a photo of Zappa, I would always see S-Ko in the photo too. The colors of the picture are a little lighter than it would be in real life because it is a photograph. I tried to express this by rendering this new character more flatly than the other three [added with Guilty Gear XX], but I feel like I was cutting corners. I regret it. – *Illustration for Arcadia Extra's Guilty Gear XX The Midnight Carnival Burst Encyclopedia.* TL: The 4 characters added with GGXX were: Slayer, I-No, Zappa and Bridget.



P 82 - I tried to emphasize the fact that the figure looks feminine at first glance and express it in a seductive way. When I saw that this illustration had been made into a figure, I was reminded again of the disgusting nature of the three-dimensional form or, perhaps I should say, the state of my own vile greed, and I thought, “I’ve drawn a terrible thing.” – *Illustration for Arcadia Extra’s Guilty Gear XX The Midnight Carnival Burst Encyclopedia.* TL: “Vile greed” in the last line is a word for a Buddhist concept that has no direct translation in English: 煩悩 (bonou), kleśa or klesha in English.



P 83 - This illustration is representative of the way in which Millia has been portrayed as a young woman. I have also made subtle corrections to her clothes and overall coloring. I don't dislike this picture, but it is a work that leaves me with many things to reflect on. – *Art for a Guilty Gear XX Famitsu Family membership telephone card* (ファミ通一族の陰謀).



P 84+85 - Since this is a fighting game, the characters are often portrayed as independent, and the image of the game tends to be dominated by human drama. However, this is a work of fantasy, and the characters have their own stage in which to breathe. Aside from the fact that it is again centered on Sol, I would like to present this kind of world from time to time. – *Promotional trading card art for Guilty Gear XX Art Works.*



P 86 - I started drawing this without thinking about anything in particular, except that I wanted to depict the atmosphere of the Crusades in a fantastical way. In my image, there were vast rocky mountains and meadows, but it would have been meaningless if I had included them too. Having the opportunity to look back on my work in this way, I feel that I will be able to refine my design principles in the future. – *Illustration done for telephone cards given out at Broccoli's 10th Anniversary Fair.*



P 87 - I remember this being included on a poster or calendar, something like that, at a Guilty Gear XX tournament. I'm not sure what I was thinking at the time, but I think I was trying to create a serious atmosphere for Bridget. Don't you think it has a bit of a horror feel to it? I can't remember why I-No isn't here. – *Promotional poster for Guilty Gear XX, A2 size.* A2 size is 42 × 59.4 cm/16.5 × 23.4 in



P 88 - This is a painting I did for the cover for a novel. I believe it was the second time I used acrylic for a Guilty [Gear] work, and I designed it to be complete as a standalone painting. The hands next to Ky's face are not an eccentric pose he's trying very hard to achieve, but rather a metaphor that he is confronting himself and questioning himself with a strong attitude. When I was drafting it, it didn't look so bad, but when I colored it, his face went off-model and he turned out looking East Asian. There are many things missing, but this is one of the few works that I am satisfied with after I finished painting it. – *Cover for the Guilty Gear X: Lightning the Argent light novel.*



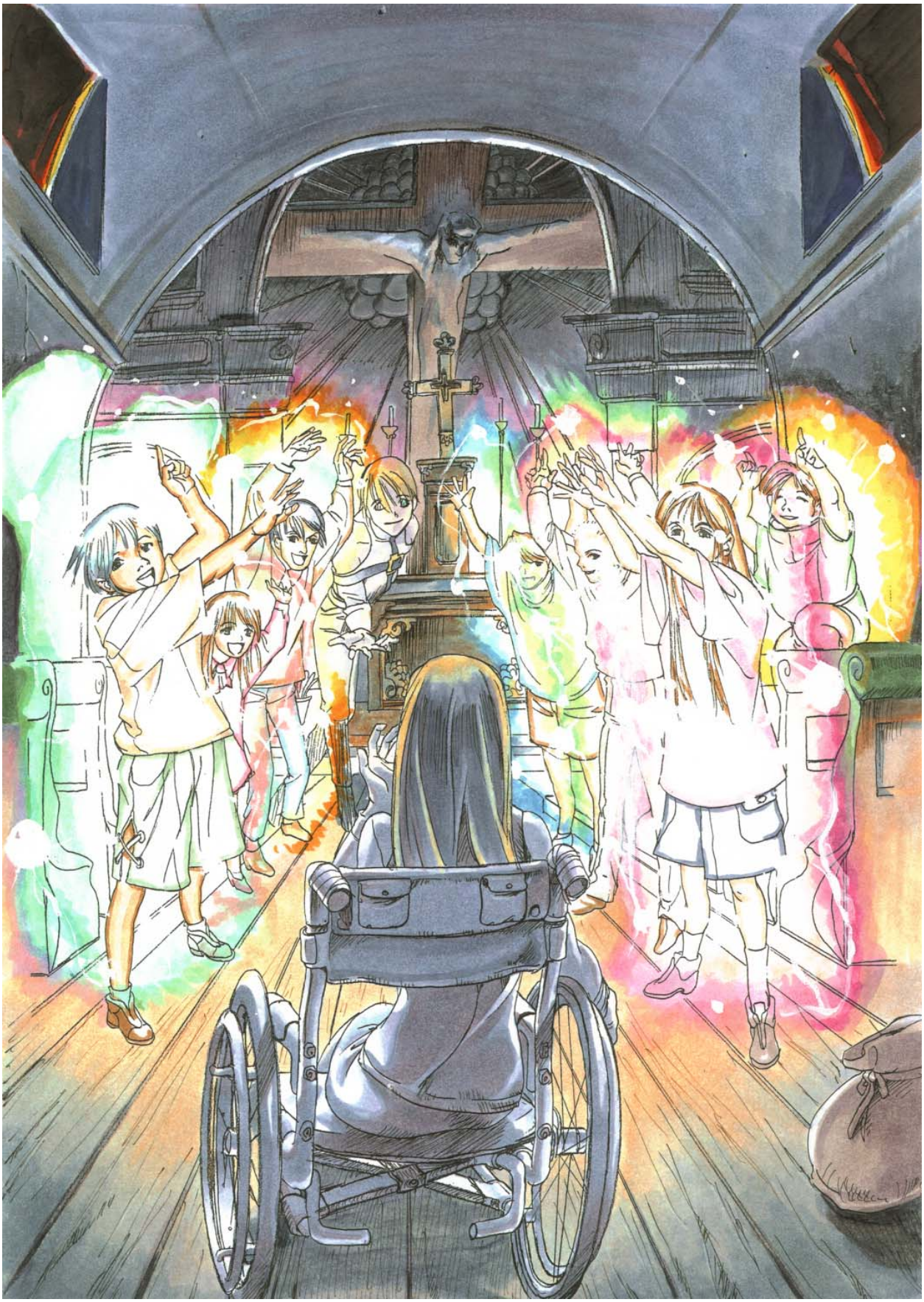
P 89 - Illustration for the novel, color series. [Guilty Gear] XX had not yet come out, but I-No's silhouette can be seen on the right. However, That Man turned out to be a little too big. – *Frontispiece illustration for the Guilty Gear X: Lightning the Argent light novel.*



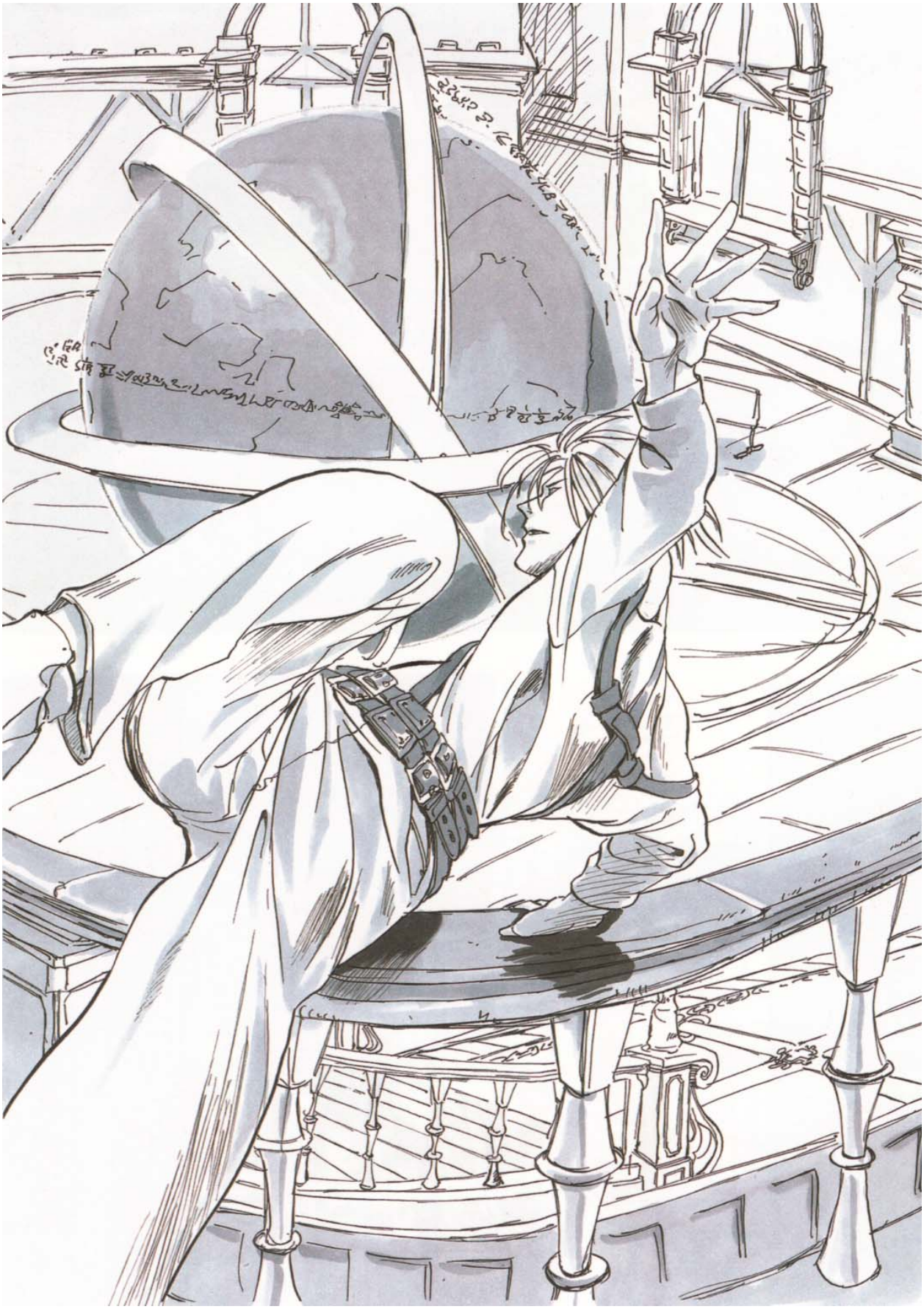
P 90 - The novel is the only one so far that allowed me to expand the worldview of the characters. I tried to match their outfits to the scenes as much as possible, so each character has a different costume design. Even so, I tried to deepen my knowledge of the setting without losing the original image of the characters. The result turned out half-baked, but I was aiming for the effect that reality is enhanced when an animated TV series is adapted for theatre and the design is changed. – *Frontispiece illustration for the Guilty Gear X: Lightning the Argent light novel.*



P 91 - The environments in this story are different from what I am used to, and it was very hard for me because I have never been good at drawing backgrounds. I enjoyed it in my own way, but I also felt frustrated that things didn't turn out the way I wanted them to. – *Frontispiece illustration for the Guilty Gear X: Lightning the Argent light novel.*



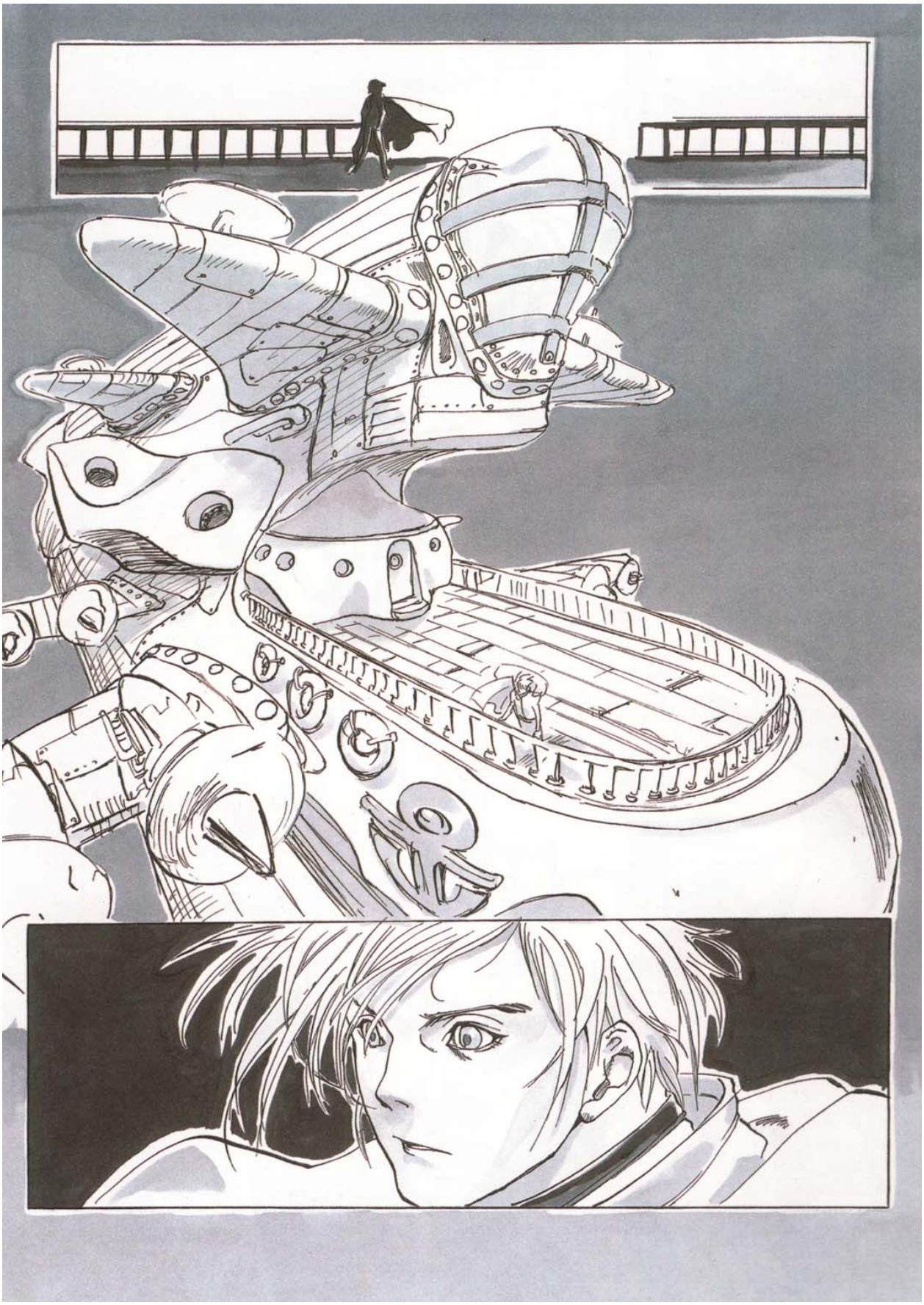
P 92 - I... lose my sense of three-dimensionality when there are more than two people in a drawing. This scene in the novel is very moving, but I was like, "Ahhh, more than three, so many people!" It was very hard... I was able to choose which parts of the book to do illustrations for, but I chose to dig my own grave instead. – *Frontispiece illustration for the Guilty Gear X: Lightning the Argent light novel.*



P 93 #01- This was my first time illustrating a light novel. I read novels regularly and I often find that it's difficult to understand the scenes in their illustrations, so I tried to pay as much attention as possible to the composition and camera angles. In the end, I learned how difficult this field of illustration is. – *Interior illustrations for the Guilty Gear X: Lightning the Argent light novel.*

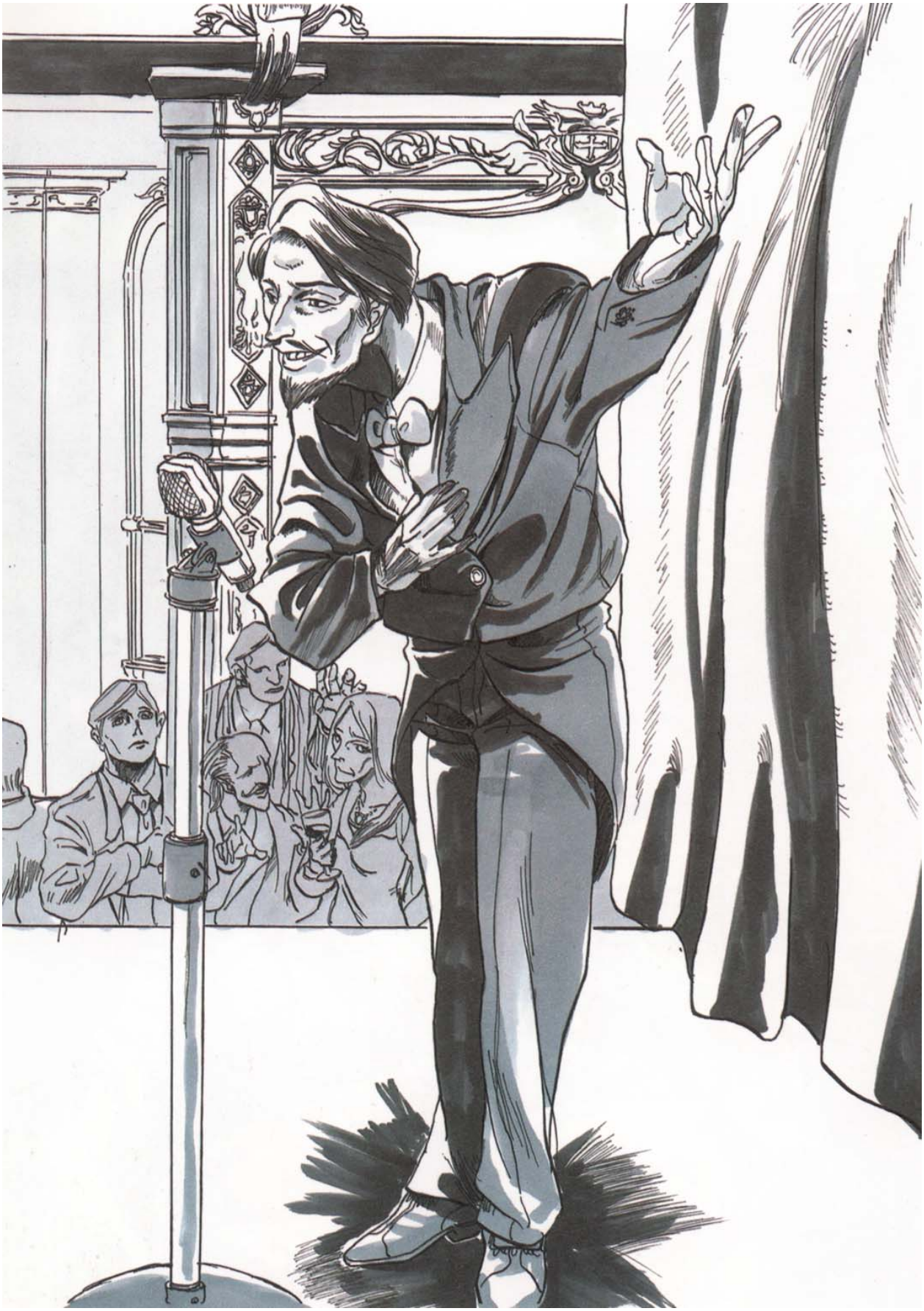


P 93 #02- This was my first time illustrating a light novel. I read novels regularly and I often find that it's difficult to understand the scenes in their illustrations, so I tried to pay as much attention as possible to the composition and camera angles. In the end, I learned how difficult this field of illustration is. – *Interior illustrations for the Guilty Gear X: Lightning the Argent light novel.*



P 93 #03- This was my first time illustrating a light novel. I read novels regularly and I often find that it’s difficult to understand the scenes in their illustrations, so I tried to pay as much attention as possible to the composition and camera angles. In the end, I learned how difficult this field of illustration is. –

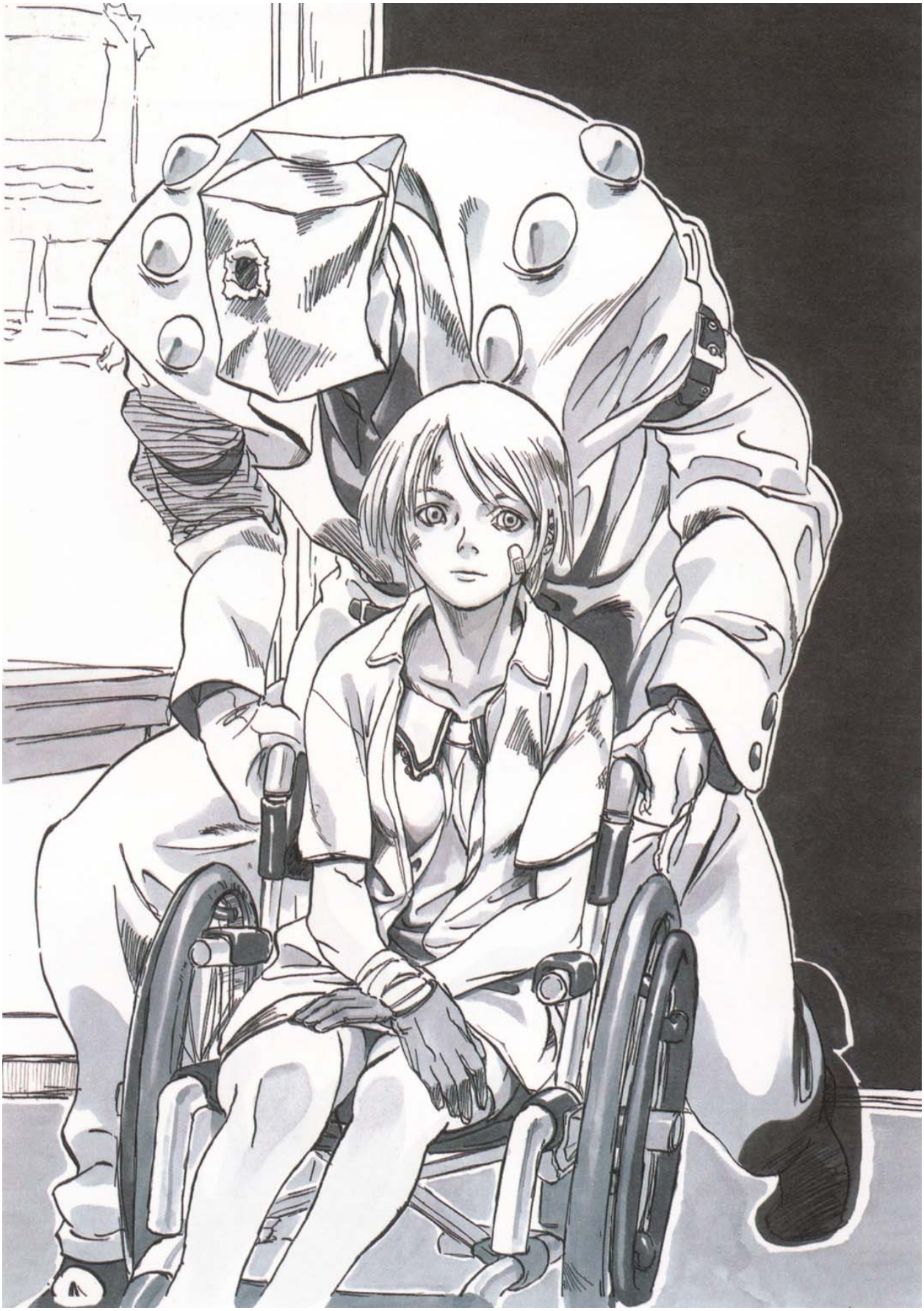
Interior illustrations for the Guilty Gear X: Lightning the Argent light novel.



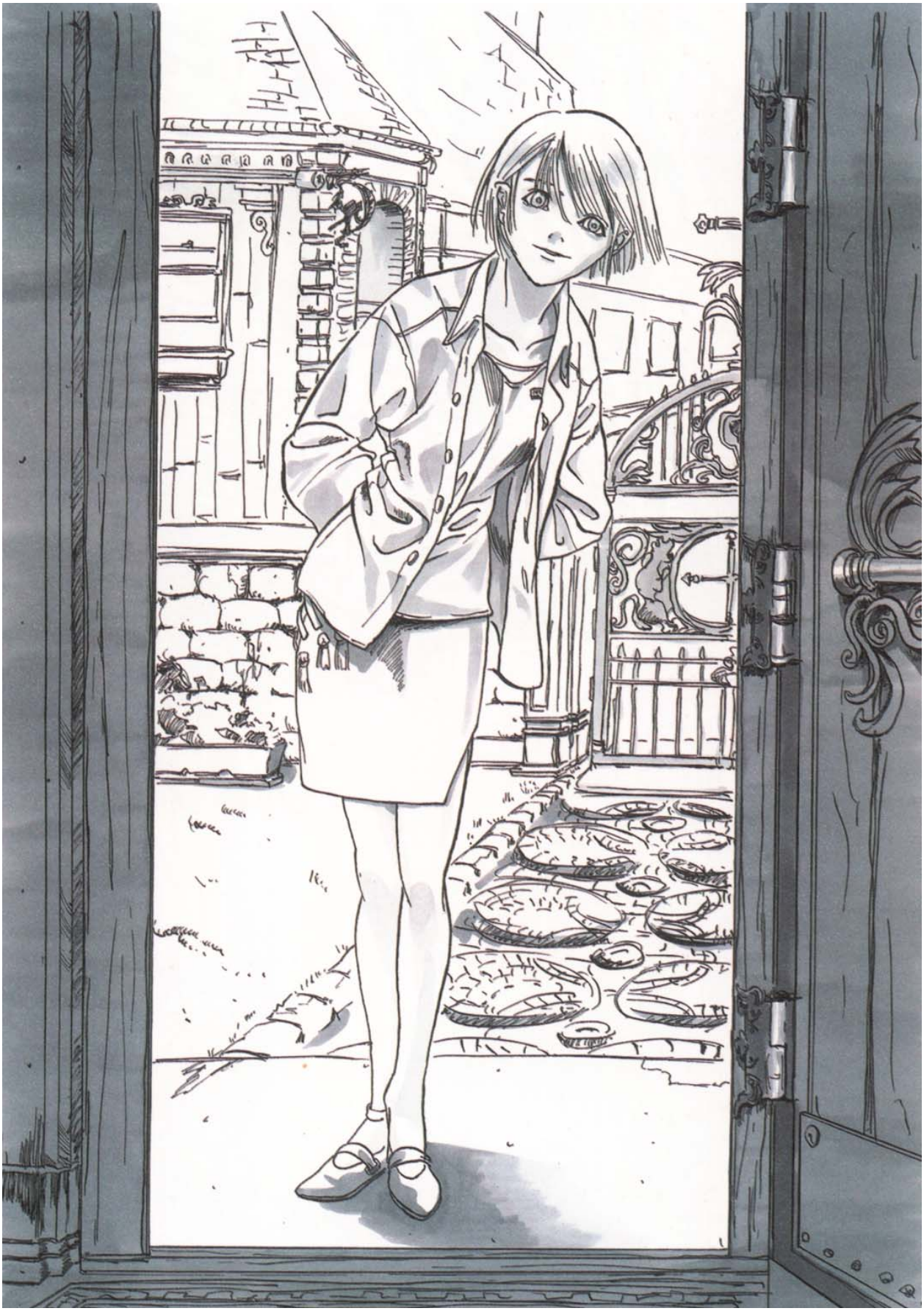
P 94 #01 - No caption. – *Interior illustrations for the Guilty Gear X: Lightning the Argent light novel.*



P 94 #02 - No caption. – *Interior illustrations for the Guilty Gear X: Lightning the Argent light novel.*



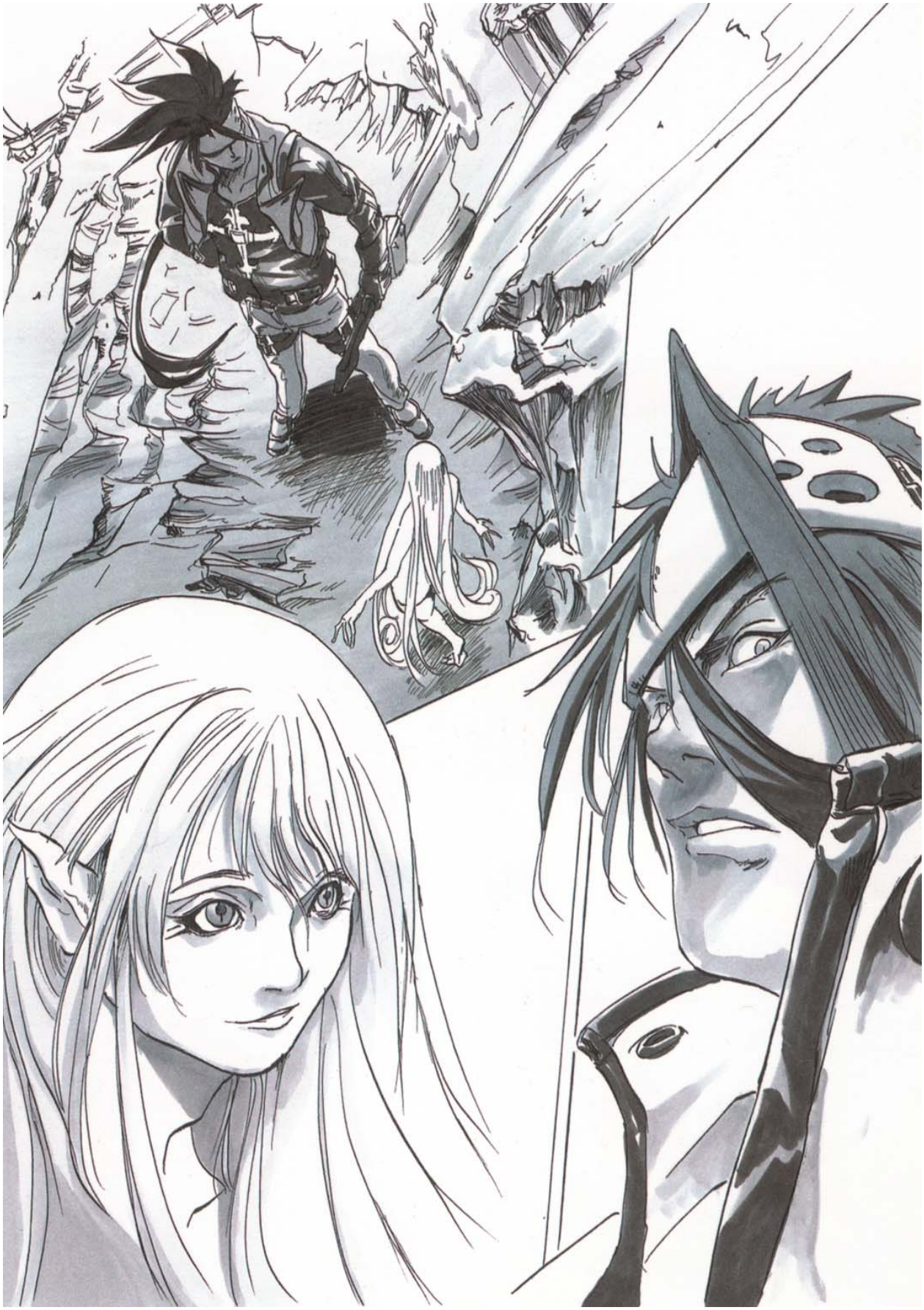
P 94 #03 - No caption. – *Interior illustrations for the Guilty Gear X: Lightning the Argent light novel.*



P 94 #04 - No caption. – *Interior illustrations for the Guilty Gear X: Lightning the Argent light novel.*



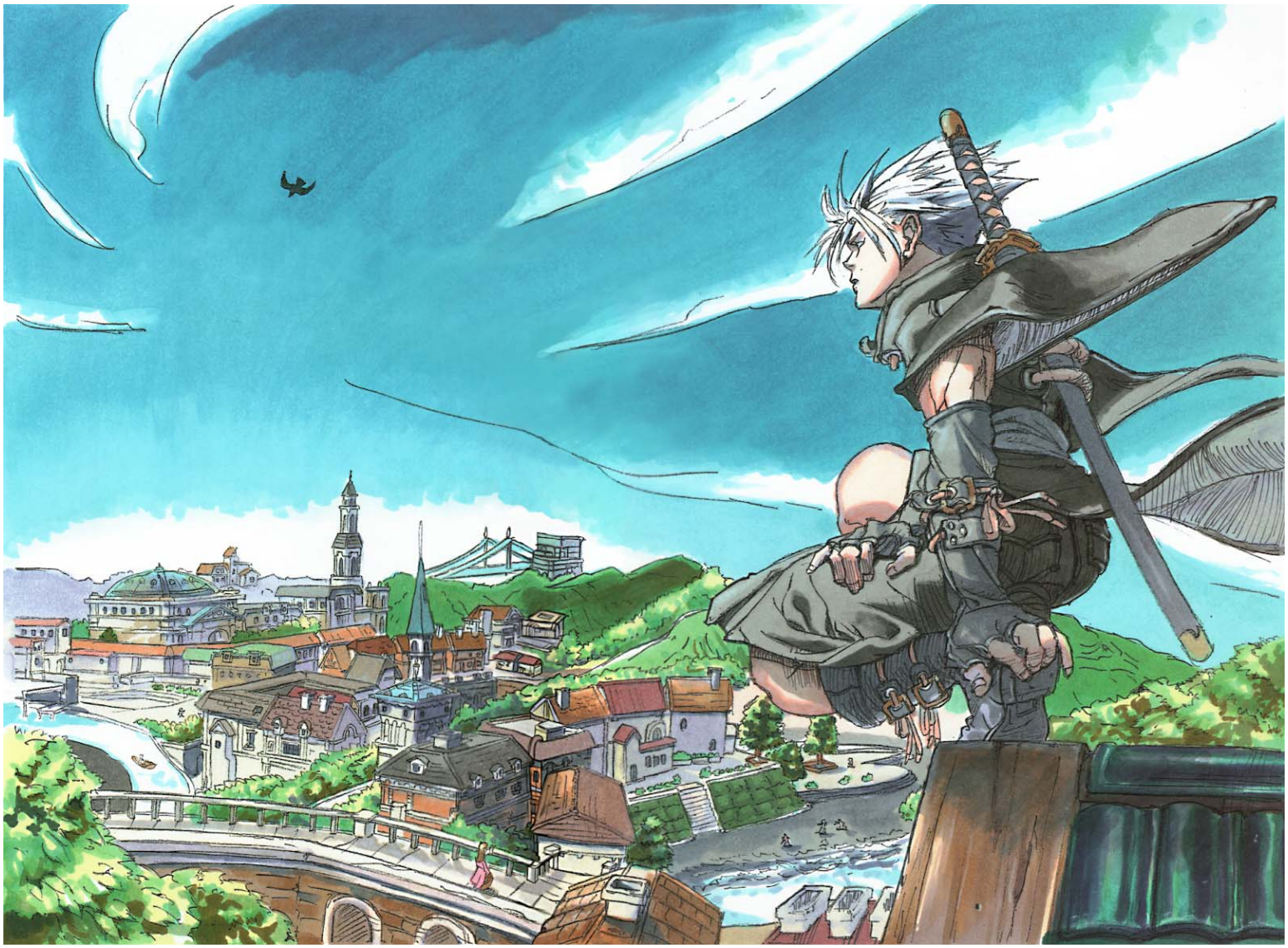
P 95 #01 - No caption. – *Interior illustrations for the Guilty Gear X: Lightning the Argent light novel.*



P 95 #02 - No caption. – *Interior illustrations for the Guilty Gear X: Lightning the Argent light novel.*



P 95 #03 - No caption. – *Interior illustrations for the Guilty Gear X: Lightning the Argent light novel.*



P 96+97 - This is the frontispiece for the second novel. Not to come across as arrogant, but I really like this book. I would highly recommend it to anyone who likes Guilty [Gear] and is interested in its worldview and setting. I'm satisfied with the content of this novel, and did my absolute best to make sure it lived up to expectations. Here, as in the first volume, the costumes of the characters have been changed. I am more satisfied with this design for Chipp than I was with Sol's. – *Frontispiece illustration for the Guilty Gear X: The Butterfly and Her Gale light novel.*



P 98 - This is the cover for the Butterfly and Her Gale novel. Unlike last time, [for the Lightning The Argent novel], I used Copic markers exclusively for this one. At first, when I showed a rough sketch of the cover to the person in charge, he said, “This is the first time you can’t see the face of the character.” At that time, I was tired of illustration work with a focus only on character figures, and I wanted to draw a picture like a “snapshot” of a part of a character. Even so, I’m glad I did this. Chipp is a background character with a lot of personality, and I felt that both his scrappy face and genuine expressions missed the mark in telling his story accurately in this novel. – *Cover for the Guilty Gear X: The Butterfly and Her Gale light novel.*



P 99 - The color illustrations in this novel leave something to be desired. I drew the backgrounds as if they were hardly there at all. I also regret the fact that I designed Chipp's outfit to be almost completely black and couldn't make the best use of it. – *Frontispiece illustration for the Guilty Gear X: The Butterfly and Her Gale light novel.*



P 100 #01 - As this was the second time [I had illustrated a light novel], I was more conscious of how the illustrations should be drawn. It's still not as easy as I had hoped, but I think it's better than the first time. Although I lament about it a lot, it is very enjoyable to be able to imagine and direct something like this, where the scene and the stage change. If I get the chance, I would love to illustrate a novel again.-- *Interior illustrations for the Guilty Gear X: The Butterfly and Her Gale light novel.*



P 100 #02 - As this was the second time [I had illustrated a light novel], I was more conscious of how the illustrations should be drawn. It's still not as easy as I had hoped, but I think it's better than the first time. Although I lament about it a lot, it is very enjoyable to be able to imagine and direct something like this, where the scene and the stage change. If I get the chance, I would love to illustrate a novel again.-- *Interior illustrations for the Guilty Gear X: The Butterfly and Her Gale light novel.*



P 100 #03 - As this was the second time [I had illustrated a light novel], I was more conscious of how the illustrations should be drawn. It's still not as easy as I had hoped, but I think it's better than the first time. Although I lament about it a lot, it is very enjoyable to be able to imagine and direct something like this, where the scene and the stage change. If I get the chance, I would love to illustrate a novel again.-- *Interior illustrations for the Guilty Gear X: The Butterfly and Her Gale light novel.*



P 101 #01 - No caption. – *Interior illustrations for the Guilty Gear X: The Butterfly and Her Gale light novel.*



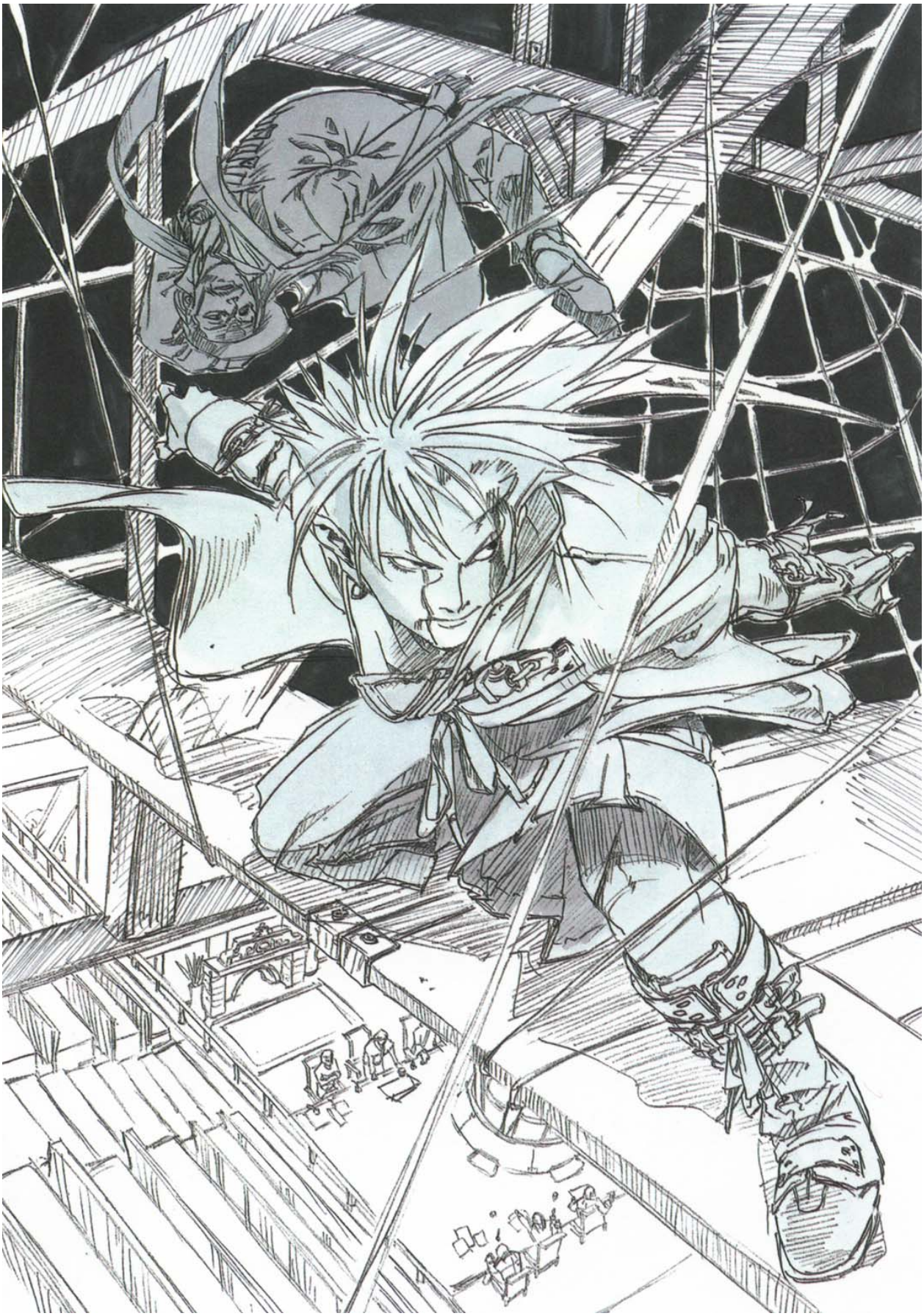
P 101 #02 - No caption. – *Interior illustrations for the Guilty Gear X: The Butterfly and Her Gale light novel.*



P 101 #03 - No caption. – *Interior illustrations for the Guilty Gear X: The Butterfly and Her Gale light novel.*



P 102 #01 - No caption. – *Interior illustrations for the Guilty Gear X: The Butterfly and Her Gale light novel.*



P 102 #02 - No caption. – *Interior illustrations for the Guilty Gear X: The Butterfly and Her Gale light novel.*



P 102 #03 - No caption. – *Interior illustrations for the Guilty Gear X: The Butterfly and Her Gale light novel.*



P 103 - No caption. – *Frontispiece illustration for the Guilty Gear X: The Butterfly and Her Gale light novel.*



P 104 - I guess you could call this a one-shot from their time in the Holy Order together. I was in a massive hurry to color it, and I thought I “had it,” but the reactions I got from it were not so impressive. Sol looks a bit like a bad boy. – *Sofmap promotional telephone card art for the Dreamcast version of Guilty Gear X.*



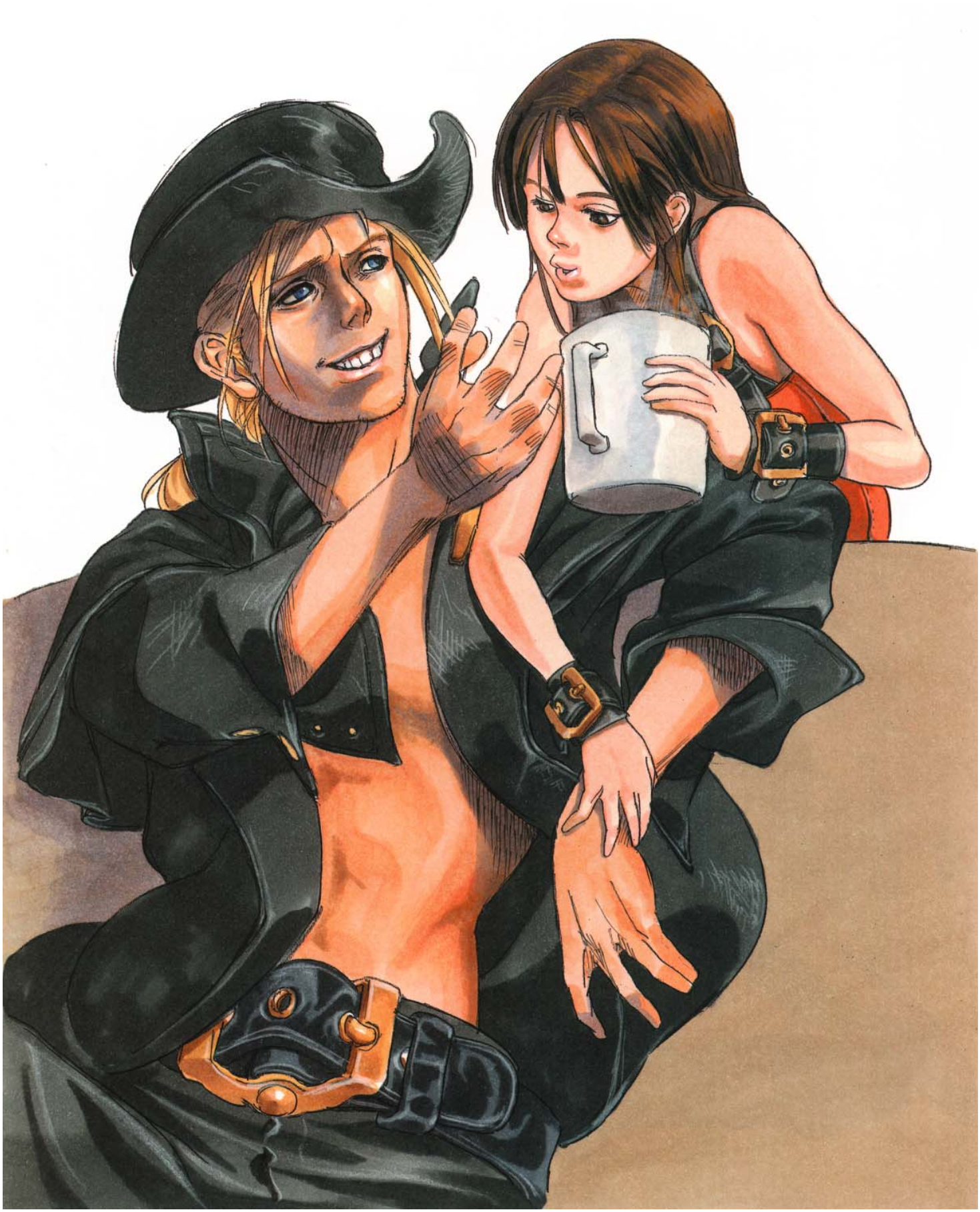
P 105 - I remember that this was the first time I planned two different light sources for an illustration. In fact, it was quite a challenge for me, since I still have a limited knowledge of color. Whenever I do a realistic drawing like this, I always think to myself, “These kinds of belts would never attach like that…” – *Illustration for Arcadia Monthly’s 2001 Manufacturer’s New Year’s Card.*



P 106 - I started this picture with a lot of energy and finished it quickly in one sitting. I like to do unusual poses and gestures, but after coming back to this picture some time after it was finished, I thought Zato looked like Quidam [from the Cirque du Soleil production]. – *Illustration for The PlayStation 2 weekly magazine, February 16, 2001.*



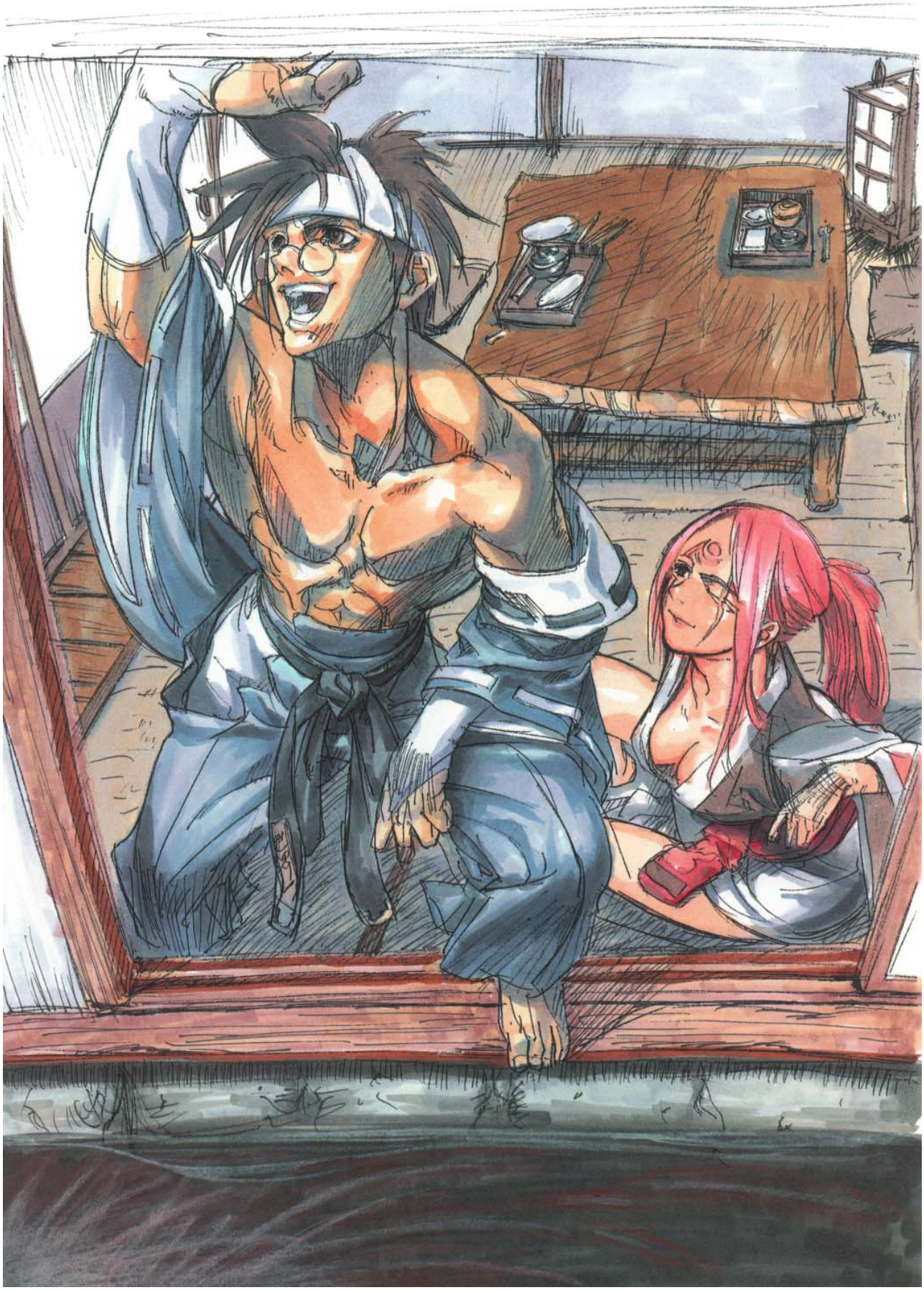
P 107 - Both of them are so shiny. There was no need to make them so supernaturally beautiful. – *Illustration for The PlayStation 2 weekly magazine, March 3, 2001.*



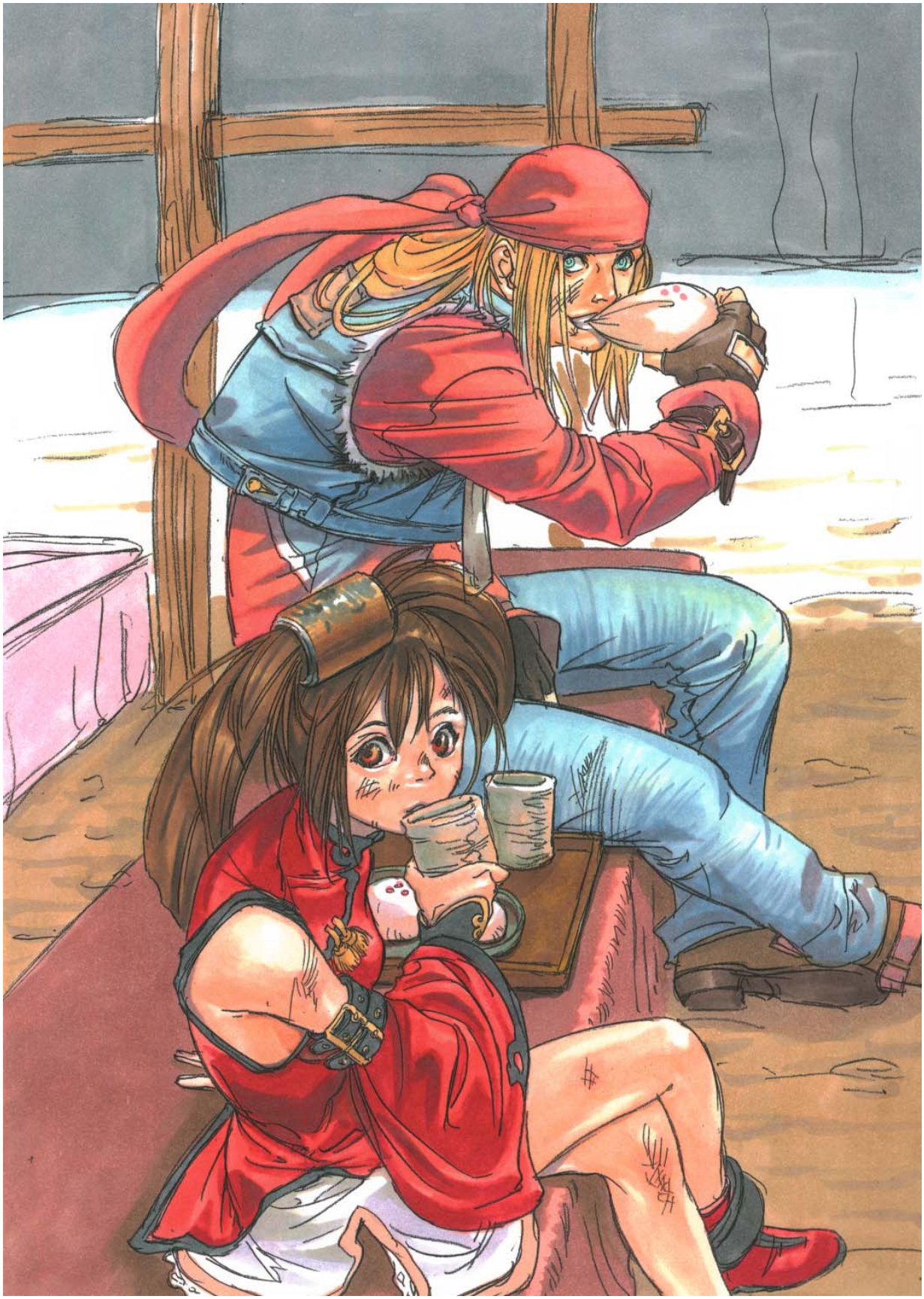
P 108 - May looks unusually small. I consciously wanted to portray her as a child, but there was no need to make even Johnny look younger. I drew this picture while considering their place in their personal relationship. – *Illustration for The PlayStation 2 weekly magazine, May 4 and 11, 2001.*



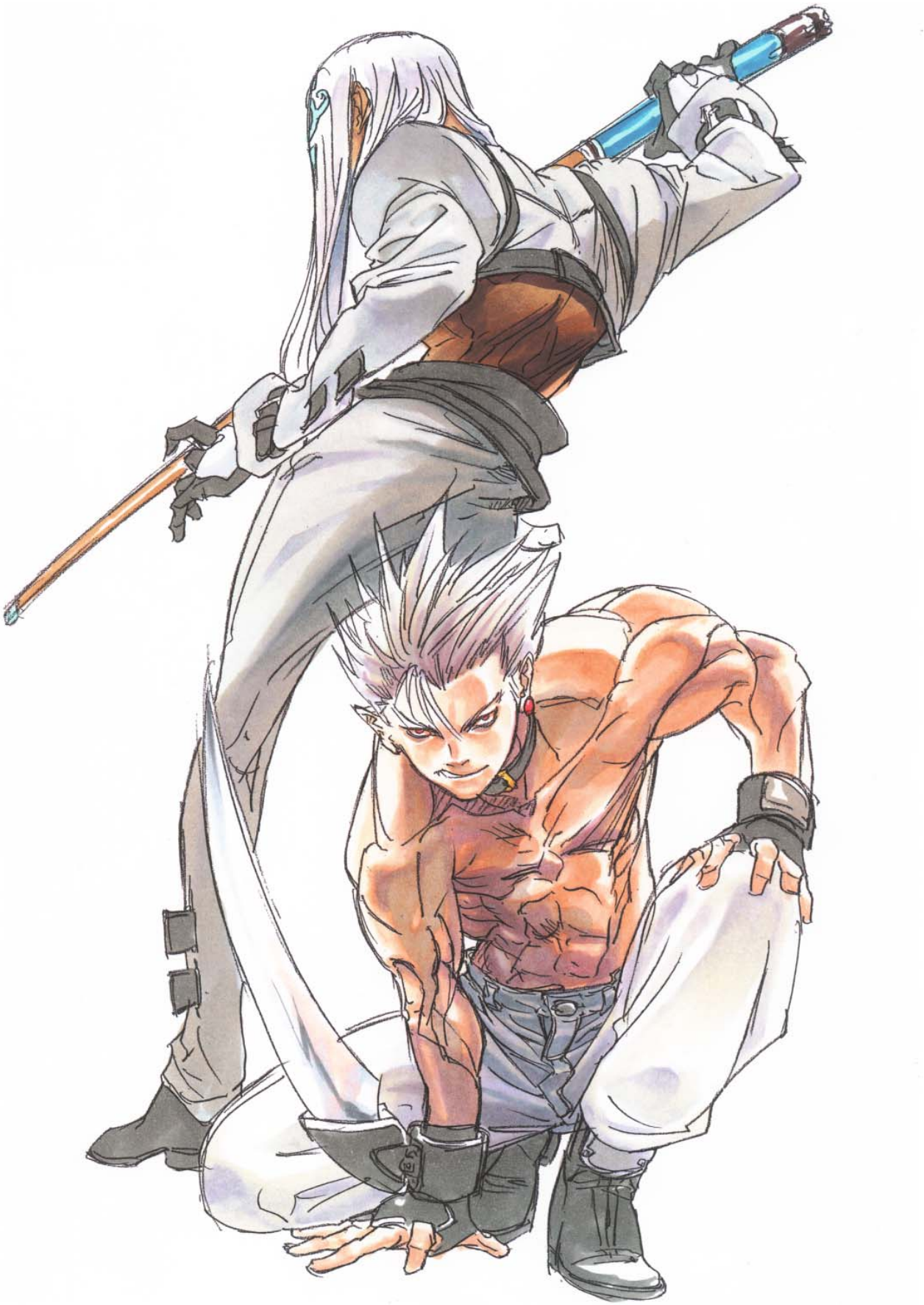
P 109 - Strangely, I've found that I like my illustrations more when I do them quickly. This picture was drawn with a theme in mind beforehand and, now that I think about it, I'm glad that the pair of characters chosen were Faust and Potemkin. If Faust's opponent was Chipp or something, I don't think it would have been as funny. – *Illustration for The PlayStation 2 weekly magazine, June 29, 2001.*



P 110 - Almost excessively, modest Baiken turned out quite striking, don't you agree? The nearly naked man next to her does not seem to be afraid. This sort of exposed "cutout" design to Anji's outfit is perhaps why I should have dressed him in different clothes. – *Illustration for The PlayStation 2 weekly magazine, January 11, 2001.*



P 111 - Axl and Jam are fighters in the game, but compared to the other characters, they have a backbone that gives them a sense of life. Since they are shipped together, I wanted to show them relaxing after a battle. I hope you can get a sense of the heartwarming atmosphere. – *Illustration for The PlayStation 2 weekly magazine, January 11-18, 2002*. TL: In the second line, Daisuke uses “カップリング” (coupling) which is a term used similarly to how “shipping” is used in English to refer to a non-canon romantic pairing of characters.



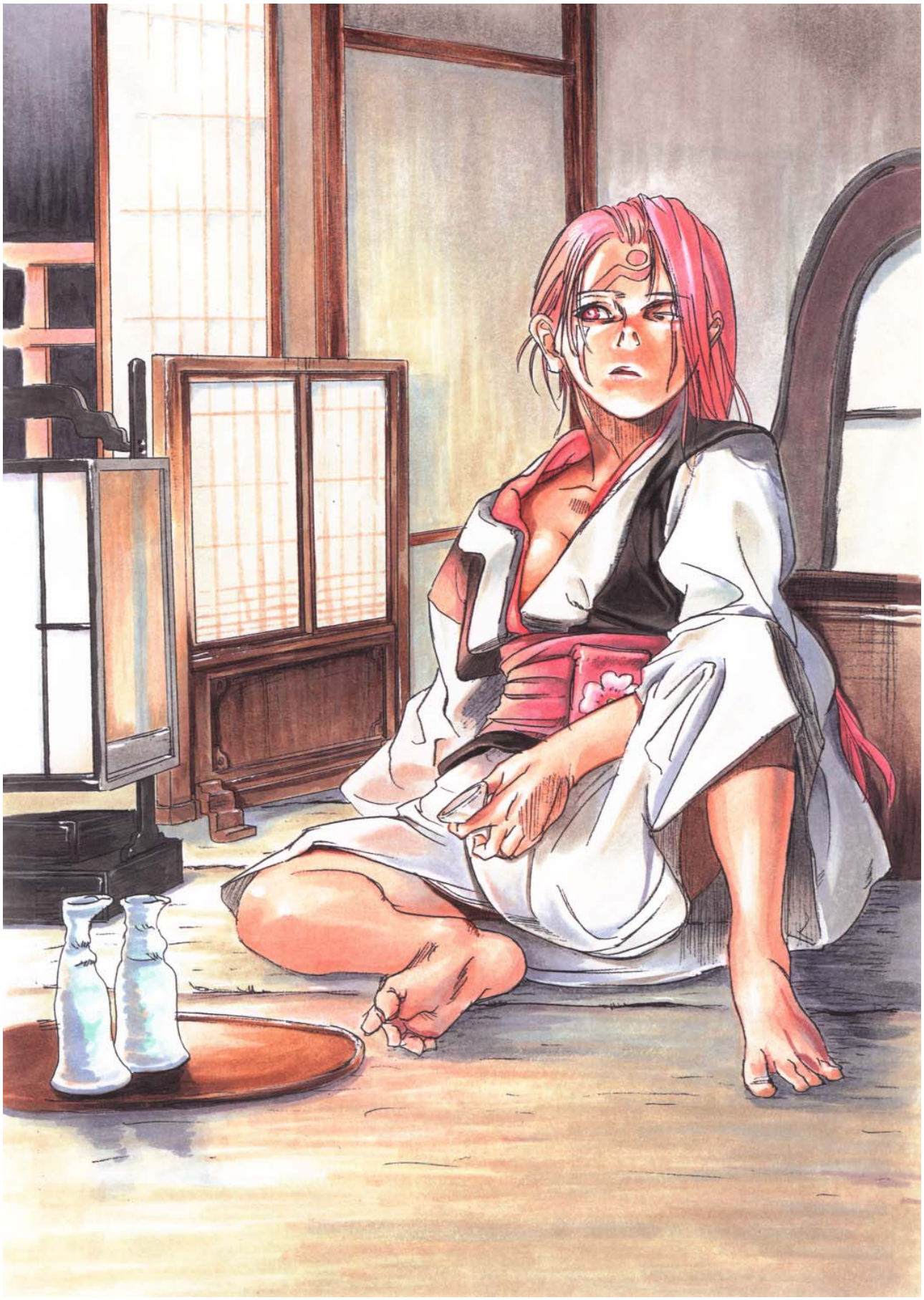
P 112 - These two are at the opposite ends of the mental spectrum. So, the only possible outcome of this pairing is to fight or face away from each other. I like the way Chipp turned out in this illustration. – *Illustration for The PlayStation 2 weekly magazine, May 24, 2002.* TL: In the second line, Daisuke uses “カップリング” (coupling) which is a term used similarly to how “shipping” is used in English to refer to a non-canon romantic pairing of characters.



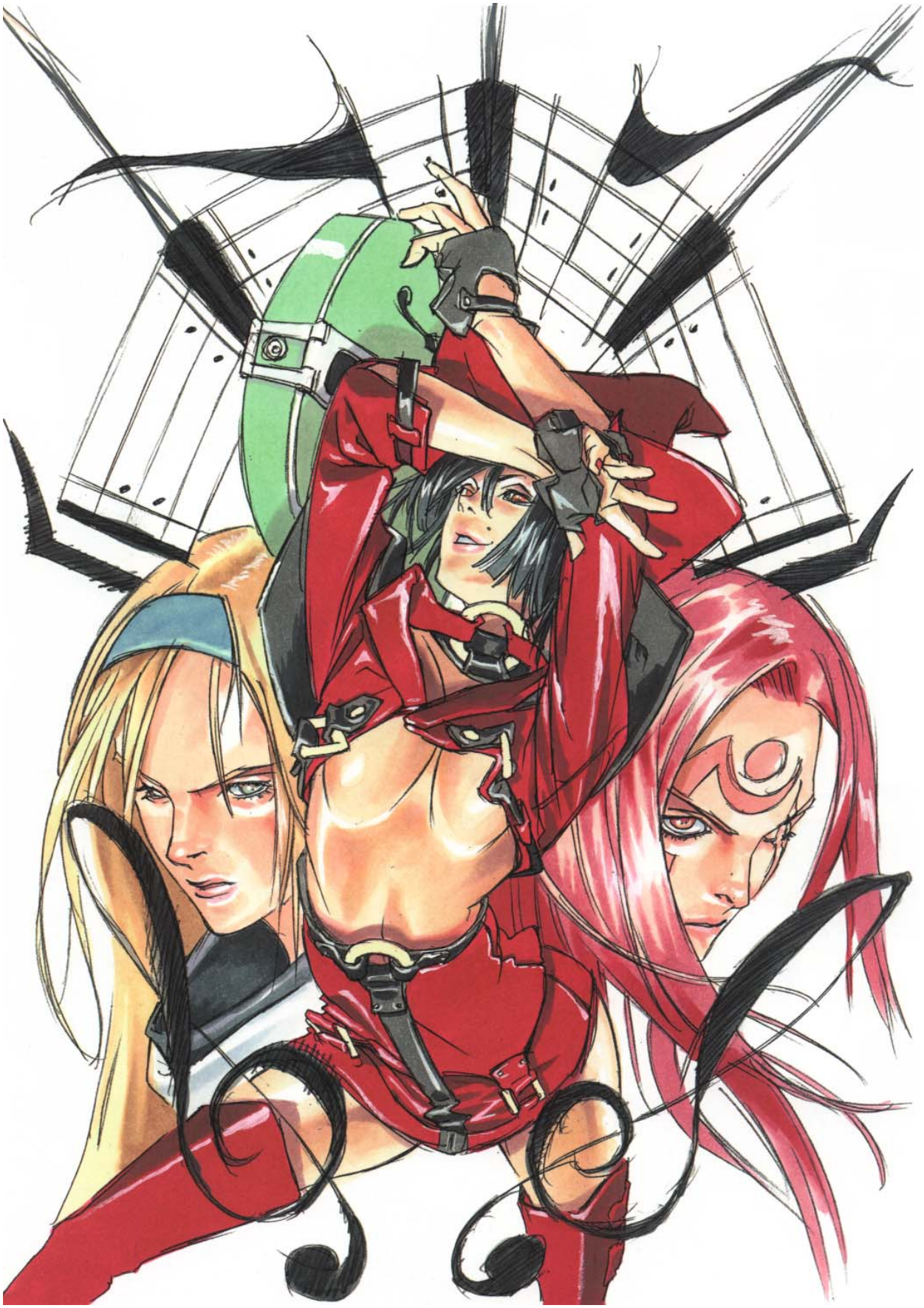
P 113 - Johnny works as a captain too! That's what this picture could be called, don't you agree? The silhouette of the coat was done by trial and error, but it doesn't look like an emergency, so it may have been too active a shot for something inside of the ship. – *Trading card illustration for Guilty Gear X Art Works.*



P 114 - I didn't pay enough attention to this while I was drawing it, but as time passed and I looked at it again, I thought, "Wait, don't be so hasty!" or "Ah, this man's going to get cut after that." If you look at it without knowing Guilty [Gear], it is overwhelmingly dubious. All things considered, Anji's hair is at least tame here.-- *Promotional telephone card art for the PlayStation 2 version of Guilty Gear XX Plus sold at Messe Sanoh stores.*



P 115 - I am certainly looking for a crass sexuality with Baiken, but I think this picture came off as a bit, well, slutty. As someone who is interested in period drama, I thought I should study casual kimono fashion more. – *Yamagiwa Soft promotional telephone card art for the Dreamcast version of Guilty Gear X.*



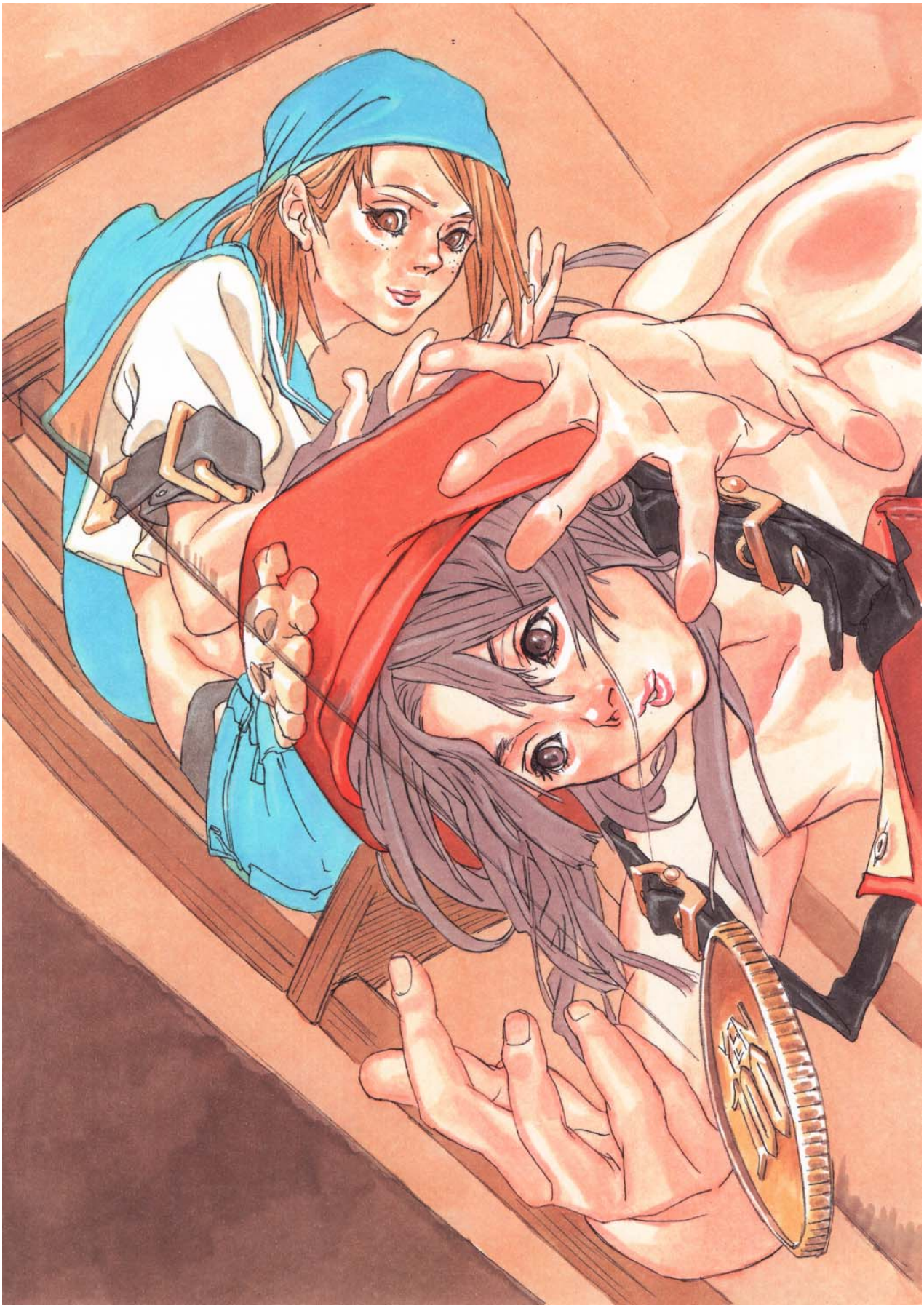
P 116 - This is an illustration I started with a theme in mind. I have always been and still am not good at this kind of cut-and-paste composition. Still, to keep myself motivated, I took I-No's breasts to the most extreme level of precariousness. I wanted to make I-No in the front less three-dimensional than the two in the back, but she ended up standing out too much.-- *Illustration for a Meikyosha TVPanic bonus poster to promote Guilty Gear XX.*



P 117 - This is another illustration that was given a theme from the beginning. I couldn't come up with a good composition, so this is how it turned out, and I realized that I should be able to draw pictures based on ideas other than my own. Dizzy's expression is incredibly stiff, which surprised me. – *Sofmap promotional telephone card art for the PlayStation 2 version of Guilty Gear XX.*



P 118 - This may be the first time we have seen Jam with her hair down without any manipulation by other characters or circumstances. Compositionally, Bridget is the main subject, but I prefer Jam in her silhouette here. If the sunset had been more vivid, I might have been more satisfied with it.-- *Promotional telephone card art for the PlayStation 2 version of Guilty Gear XX sold at Messe Sanoh stores.*



P 119 - The lines are too rounded for me. It's a pity that I used such light colors, but it’s a picture that I haven’t seen in a long time. It's an illustration of a coin falling into a crack between cabinets.-- *Promotional telephone card art for the PlayStation 2 version of Guilty Gear XX sold at Laox stores.*



P 120 - I dread having more than one person in an illustration, and now I can see that I'm even worse at illustrating group illustrations for events such as this. The original costumes for this event were also drawn on the spur of the moment, so they were "not great..." (in the style of a N●VA commercial).-- *Arc System Works 2001 New Year's Card.*



P 121 - Since I-No is the main character in this drama CD, the theme of the cover art for it featured her duality. Originally, the two sides of I-No were sexuality and ferocity, but I brought the subjectivity of her character to the forefront, depicting her as a woman who attracts men, and herself as a woman who observes this attraction. I remember I was on the edge of my seat when I drew her, and I was worried that the work might be rejected because it was too risqué. – *Illustration for the Guilty Gear XX Drama CD (Red & Black).*



P 122 - I was actually very interested in CD jacket art and wanted to go for a western style, but I regret that I should have rendered this with paints. The four characters are modeled after the members of the band, but I would like to take this opportunity to apologize for the lack of resemblance. – *Cover for Guilty Gear XX Sound Alive album.*



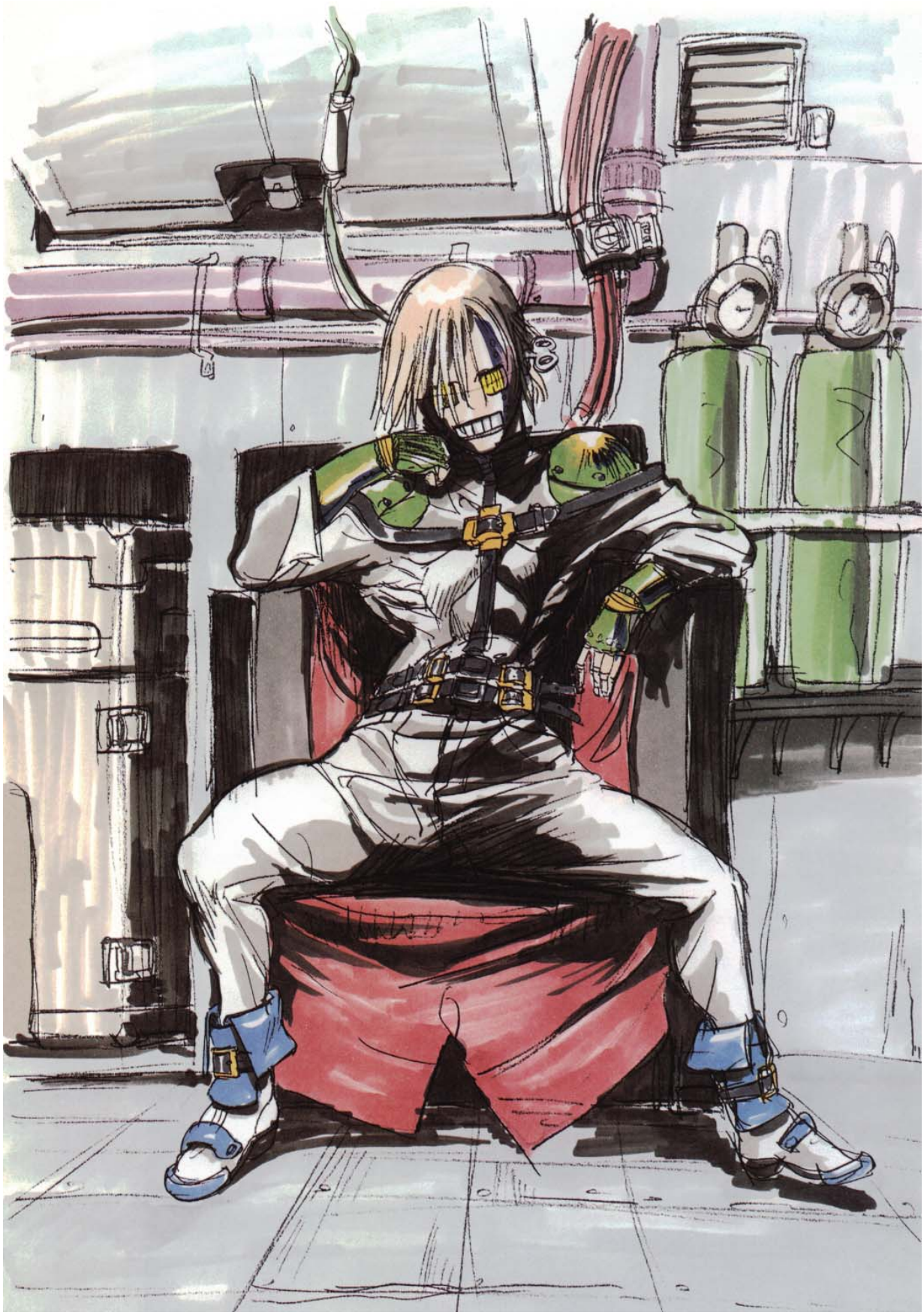
P 123 #1 - No caption. – *Guilty Gear X Heavy Rock Tracks cover.* TL: This was released alongside the Dreamcast port of the game. From the Guilty Gear Wiki: An extra CD, called Guilty Gear X [By Your Side "G.Gear"] GGX Extra, came only with the limited edition of the Dreamcast release, in four types: Type A, Type B, Type C and Type D. Each has the same track from this album ("No Mercy") but with different shapes, arts, and bonus wallpapers.



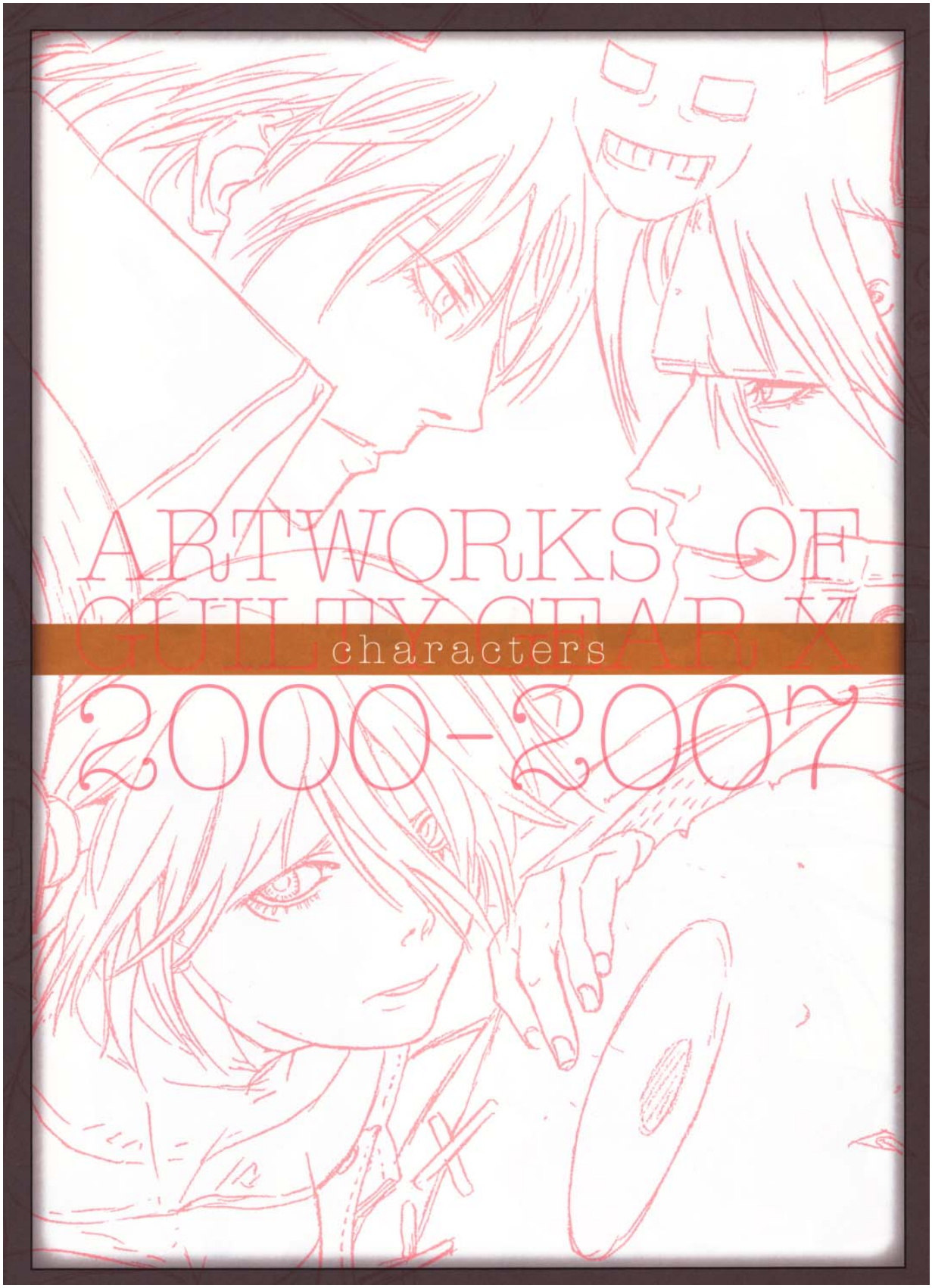
P 123 #2 - No caption. – *Cover for the Guilty Gear X Original Sound Tracks album.*



P 124+125 - A rare illustration with Ky as the focus in the foreground. It's been a long time since I used paints so I thought I'd put in a lot of effort, but it's obvious how unpopular my painted pictures are! However, I'm not going to give up using them. I want to be able to make people say, "I'd like to try painting one day." – *Bonus poster for the PlayStation 2 port of Guilty Gear XX.*



P 126 - Can we end the book with this picture..? This is the first drawing of Robo-Ky that was unveiled. At the time, it was a simple representation of him. My aim was to obscure his existence by drawing him in a bleak way and to make him seem mysterious like a hidden character. Even so, the image of him sitting in a chair with a pompous look has always been strongly rooted in my mind. Recently, Robo-Ky seems to have lost some of this expression, so I would like to bring out his inorganic charm again someday. – *Robo-Ky concept/early design illustration for Guilty Gear X.*


ARTWORKS OF
GUILTY GEAR X
characters
2000-2007



P 128 - Character art for Sol. Clockwise from top-left: GGX, GGXX, portrait for GGXX, and GG Isuka. Page has a footnote: “Art by Daisuke Ishiwatari, colors for the GGXX and Isuka pieces by an uncredited artist.”



P 129 - Character art for Ky. Clockwise from top-left: GGX, GGXX, portrait for GGXX, and GG Isuka. Page has a footnote: “Art by Daisuke Ishiwatari, colors for the GGXX and Isuka pieces by an uncredited artist.”



P 130 - Character art for May. Clockwise from top-left: GGX, GGXX, portrait for GGXX, and GG Isuka. Page has a footnote: “Art by Daisuke Ishiwatari, colors for the GGXX and Isuka pieces by an uncredited artist.”



P 131 - Character art for Millia. Clockwise from top-left: GGX, GGXX, portrait for GGXX, and GG Isuka. Page has a footnote: “Art by Daisuke Ishiwatari, colors for the GGXX and Isuka pieces by an uncredited artist.”



P 132 - Character art for Zato-1. Clockwise from top-left: GGX, GGXX, portrait for GGXX, and GG Isuka. Page has a footnote: “Art by Daisuke Ishiwatari, colors for the GGXX and Isuka pieces by an uncredited artist.”



「GUILTY GEAR X」



「GUILTY GEAR XX」



「GUILTY GEAR XX」



「GUILTY GEAR ISUKA」

POTEMKIN ポチョムキン

P 133 - Character art for Potemkin. Clockwise from top-left: GGX, GGXX, portrait for GGXX, and GG Isuka. Page has a footnote: “Art by Daisuke Ishiwatari, colors for the GGXX and Isuka pieces by an uncredited artist.”



P 134 - Character art for Chipp. Clockwise from top-left: GGX, GGXX, portrait for GGXX, and GG Isuka. Page has a footnote: “Art by Daisuke Ishiwatari, colors for the GGXX and Isuka pieces by an uncredited artist.”



P 135 - Character art for Faust. Clockwise from top-left: GGX, GGXX, portrait for GGXX, and GG Isuka. Page has a footnote: “Art by Daisuke Ishiwatari, colors for the GGXX and Isuka pieces by an uncredited artist.”



「GUILTY GEAR X」



「GUILTY GEAR XX」



「GUILTY GEAR XX」



「GUILTY GEAR ISUKA」

BAIKEN 梅喧

P 136 - Character art for Baiken. Clockwise from top-left: GGX, GGXX, portrait for GGXX, and GG Isuka. Page has a footnote: “Art by Daisuke Ishiwatari, colors for the GGXX and Isuka pieces by an uncredited artist.”



P 137 - Character art for Jam. Clockwise from top-left: GGX, GGXX, portrait for GGXX, and GG Isuka. Page has a footnote: “Art by Daisuke Ishiwatari, colors for the GGXX and Isuka pieces by an uncredited artist.”



P 138 - Character art for Johnny. Clockwise from top-left: GGX, GGXX, portrait for GGXX, and GG Isuka. Page has a footnote: “Art by Daisuke Ishiwatari, colors for the GGXX and Isuka pieces by an uncredited artist.”



P 139 - Character art for Axl. Clockwise from top-left: GGX, GGXX, portrait for GGXX, and GG Isuka. Page has a footnote: “Art by Daisuke Ishiwatari, colors for the GGXX and Isuka pieces by an uncredited artist.”



P 140 - Character art for Anji. Clockwise from top-left: GGX, GGXX, portrait for GGXX, and GG Isuka. Page has a footnote: “Art by Daisuke Ishiwatari, colors for the GGXX and Isuka pieces by an uncredited artist.”



「GUILTY GEAR X」



「GUILTY GEAR XX」



「GUILTY GEAR XX」



「GUILTY GEAR ISUKA」

VENOM ヴェノム

P 141 - Character art for Venom. Clockwise from top-left: GGX, GGXX, portrait for GGXX, and GG Isuka. Page has a footnote: “Art by Daisuke Ishiwatari, colors for the GGXX and Isuka pieces by an uncredited artist.”



142 - Character art for Testament. Clockwise from top-left: GGX, GGXX, portrait for GGXX, and GG Isuka. Page has a footnote: “Art by Daisuke Ishiwatari, colors for the GGXX and Isuka pieces by an uncredited artist.”



P 143 - Character art for Dizzy. Clockwise from top-left: GGXX character introduction art, GGXX, portrait for GGXX, and GG Isuka. Page has a footnote: “Except for the character introduction art, only the line art was done by Daisuke Ishiwatari”



「GUILTY GEAR XXキャラ紹介用」



「GUILTY GEAR XX」



「GUILTY GEAR XX」



「GUILTY GEAR ISUKA」

SLAYER スレイヤー

P 144 - Character art for Slayer. Clockwise from top-left: GGXX character introduction art, GGXX, portrait for GGXX, and GG Isuka. Page has a footnote: “Except for the character introduction art, only the line art was done by Daisuke Ishiwatari”



「GUILTY GEAR XXキャラ紹介用」



「GUILTY GEAR XX」



「GUILTY GEAR XX」



「GUILTY GEAR ISUKA」

I-NO イノ

P 145 - Character art for I-No. Clockwise from top-left: GGXX character introduction art, GGXX, portrait for GGXX, and GG Isuka. Page has a footnote: “Except for the character introduction art, only the line art was done by Daisuke Ishiwatari”



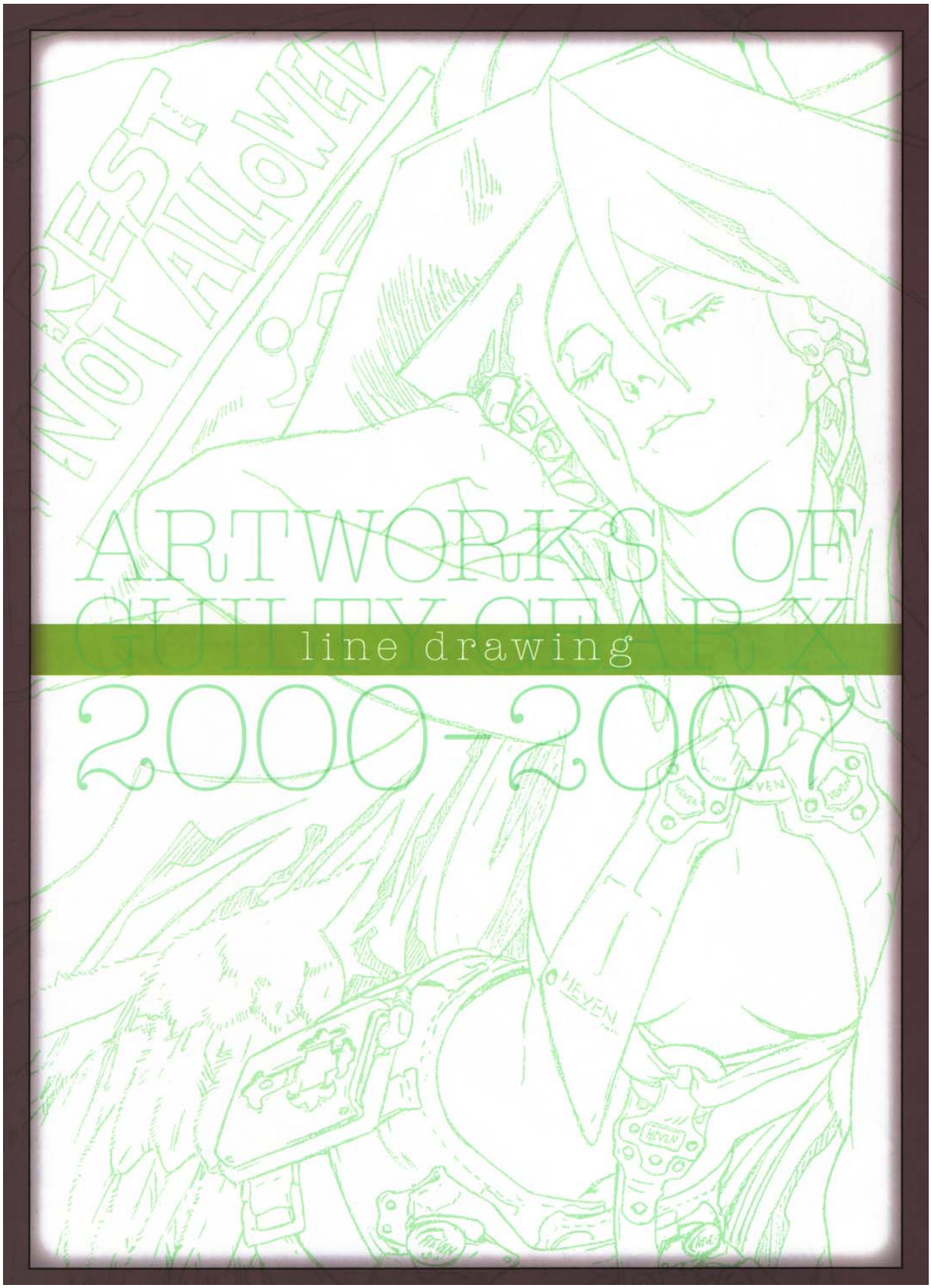
P 146 - Character art for Zappa. Clockwise from top-left: GGXX character introduction art, GGXX, portrait for GGXX, and GG Isuka. Page has a footnote: “Except for the character introduction art, only the line art was done by Daisuke Ishiwatari”



P 147 - Character art for Bridget. Clockwise from top-left: GGXX character introduction art, GGXX, portrait for GGXX, and GG Isuka. Page has a footnote: “Except for the character introduction art, only the line art was done by Daisuke Ishiwatari”



148 - No caption. – Character art for Justice and Kliff from Guilty Gear X Plus.

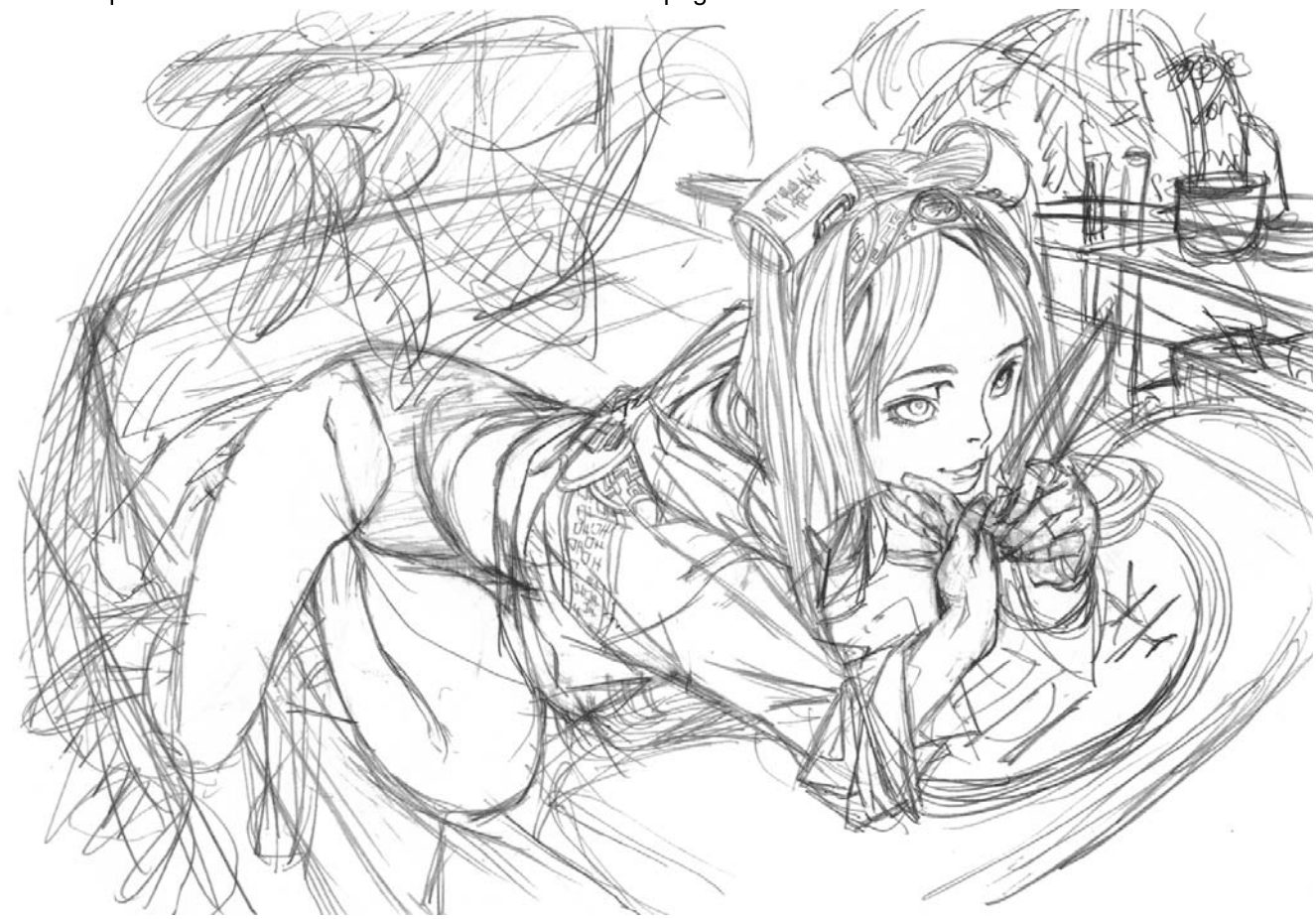

ARTWORKS OF
GUILTY GEAR X
line drawing
2000-2007



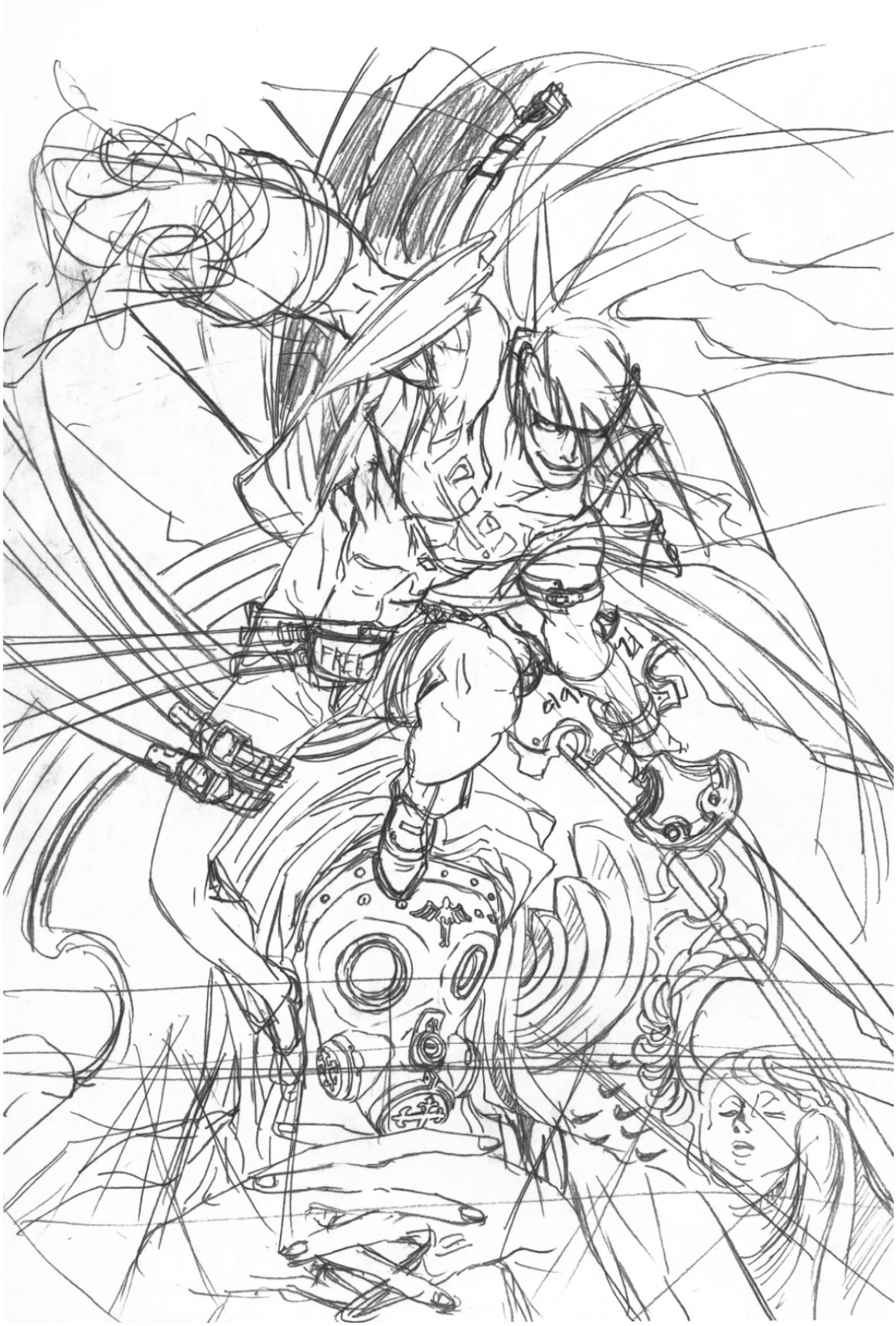
P 150 - No caption. – Colored version of this illustration is on page 13



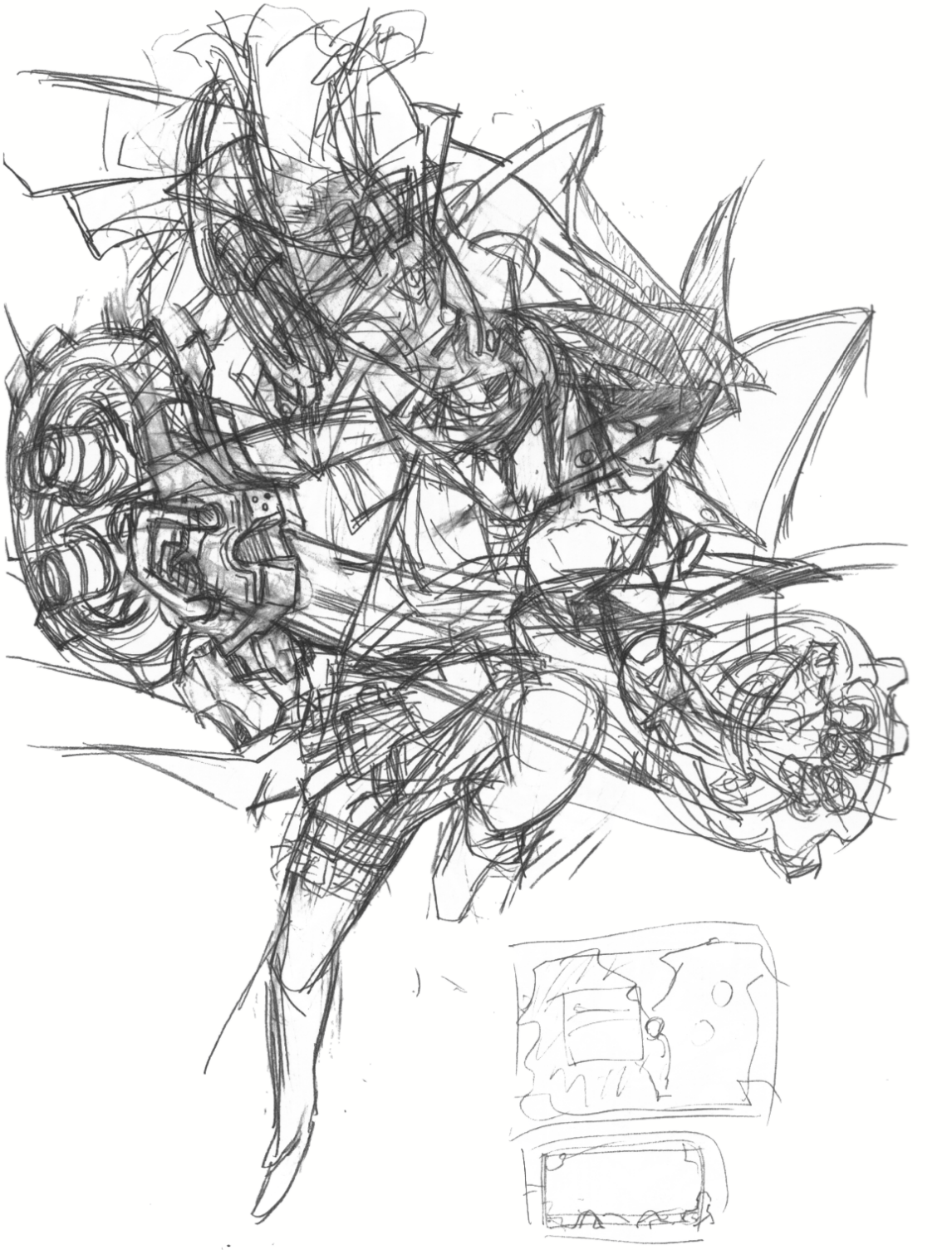
P 151 #02 - No caption. – Colored version of this illustration is on page 84



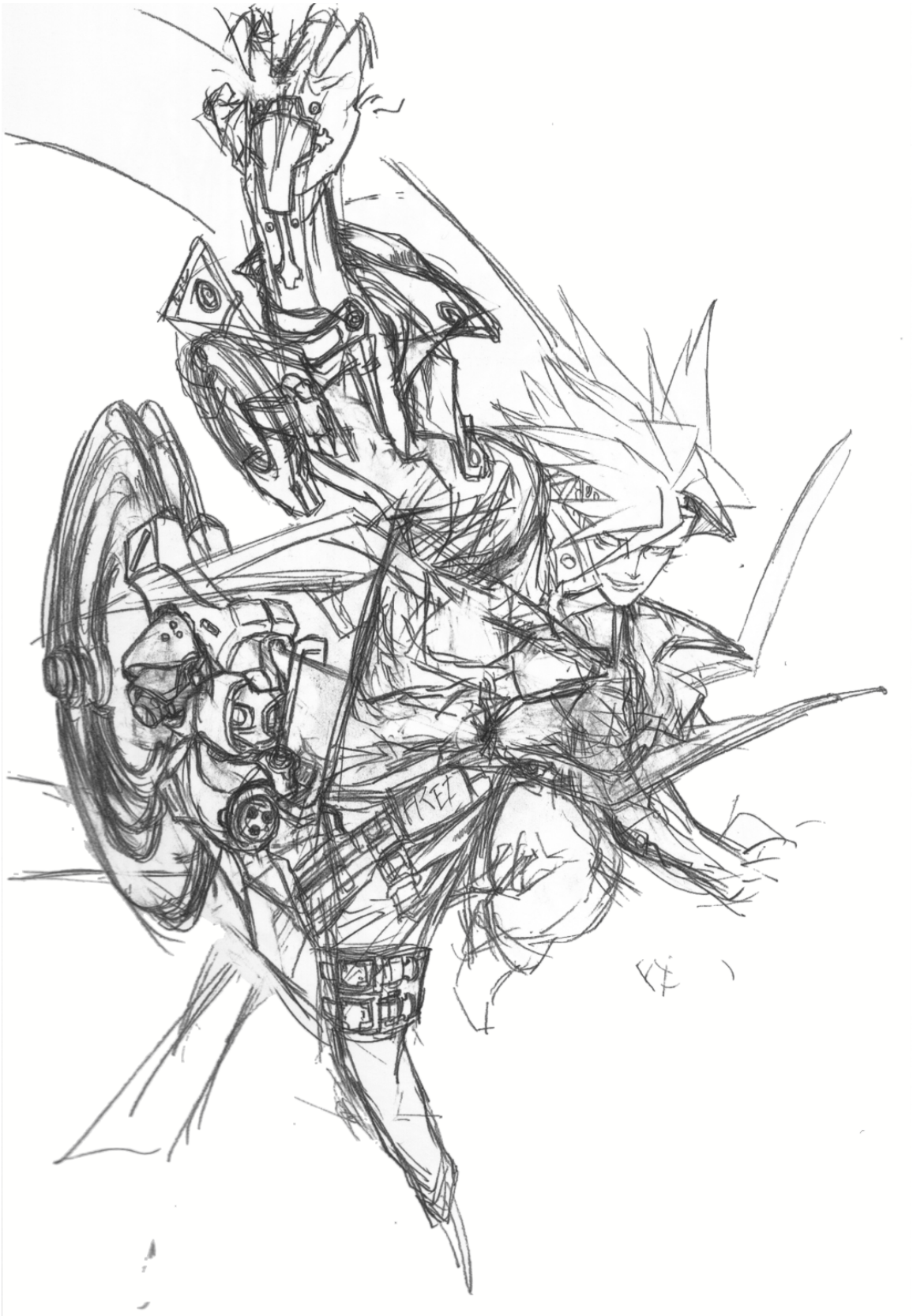
P 151 #02 - No caption. – Colored version of this illustration is on page 28



P 152 #01 - No caption. – Sketches for the cover illustration for this book. Colored versions of this illustration are included on the dustjacket and page 04, with the refined linework on the front of the hardcover.



P 152 #02 - No caption. – Sketches for the cover illustration for this book. Colored versions of this illustration are included on the dustjacket and page 04, with the refined linework on the front of the hardcover.



P 152 #03 - No caption. – Sketches for the cover illustration for this book. Colored versions of this illustration are included on the dustjacket and page 04, with the refined linework on the front of the hardcover.



P 152 #04- No caption. – Sketches for the cover illustration for this book. Colored versions of this illustration are included on the dustjacket and page 04, with the refined linework on the front of the hardcover.



P 153 - No caption. – Design sketches for A.B.A.



P 154 #01 - No caption. – Colored version of this illustration on page 11.



P 154 #02 - No caption. – Colored version of this illustration on page 10.



P 154 #03 - No caption. – Colored version of this illustration on page 8.



P 154 #04 - No caption. – Unused (or rejected) pencils.

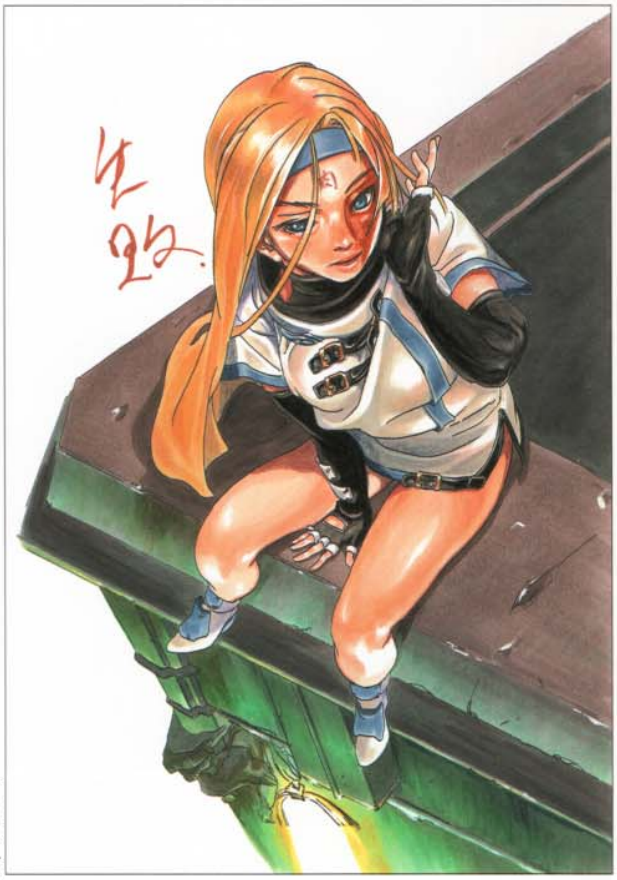
extra 1

Secret Rejected Illustrations Revealed

Daisuke Ishiwatari's Postmortem Session



I really don't remember when or why I drew this. At any rate, all I can say is, "You're Takarazuka!"



I never thought I would finally unveil this picture, the predecessor to the one on page 83, but the expression on Milia's face was a little tougher than necessary, and the coloring brought out the frog-like quality which was a result of issues with the foreshortening and three-dimensional perspective. I wrote "Flesh" on her forehead so that I would not be left with any unresolved feelings. And yet...

extra 2

Published in Gemaga

Dubbing Contest For A New Illustration





[Topic] Sol's Slightly Unexpected Soliloquy
Gemaga October 2006
[Featured] Gemaga December 2006

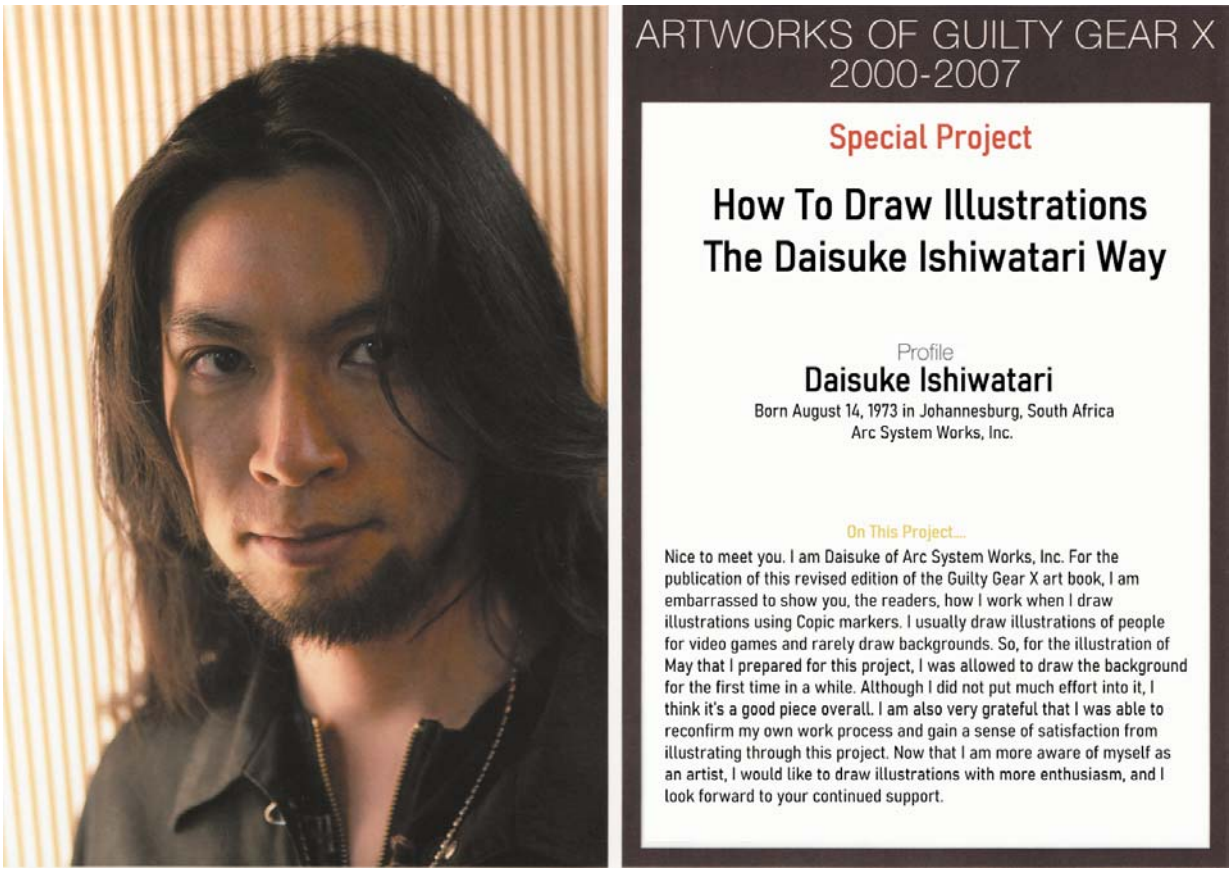


Caption on the Sol drawing: "Gyuudon is back?"

Mr. Ishiwatari's Comments:

...I was prepared for this, but I received very few good captions. But I'm a sucker for this kind of food and the contributors know it as well. Of the good lines, a lot of them were on point, but I chose this one out of all of them because it, "just barely has the potential to be said by Sol" (really!?). It's funny to imagine the situation realistically. The orange glow of the sign is dazzling, man.

Translator: The following is Daisuke's in-depth art process walkthrough, which covers pages 156 through 159 in the original book. I have broken it down into separate boxes with a transcription beneath in this PDF for ease of reading. Please refer to the folder of the scans uploaded alongside this PDF on Archive.org for the original pages.

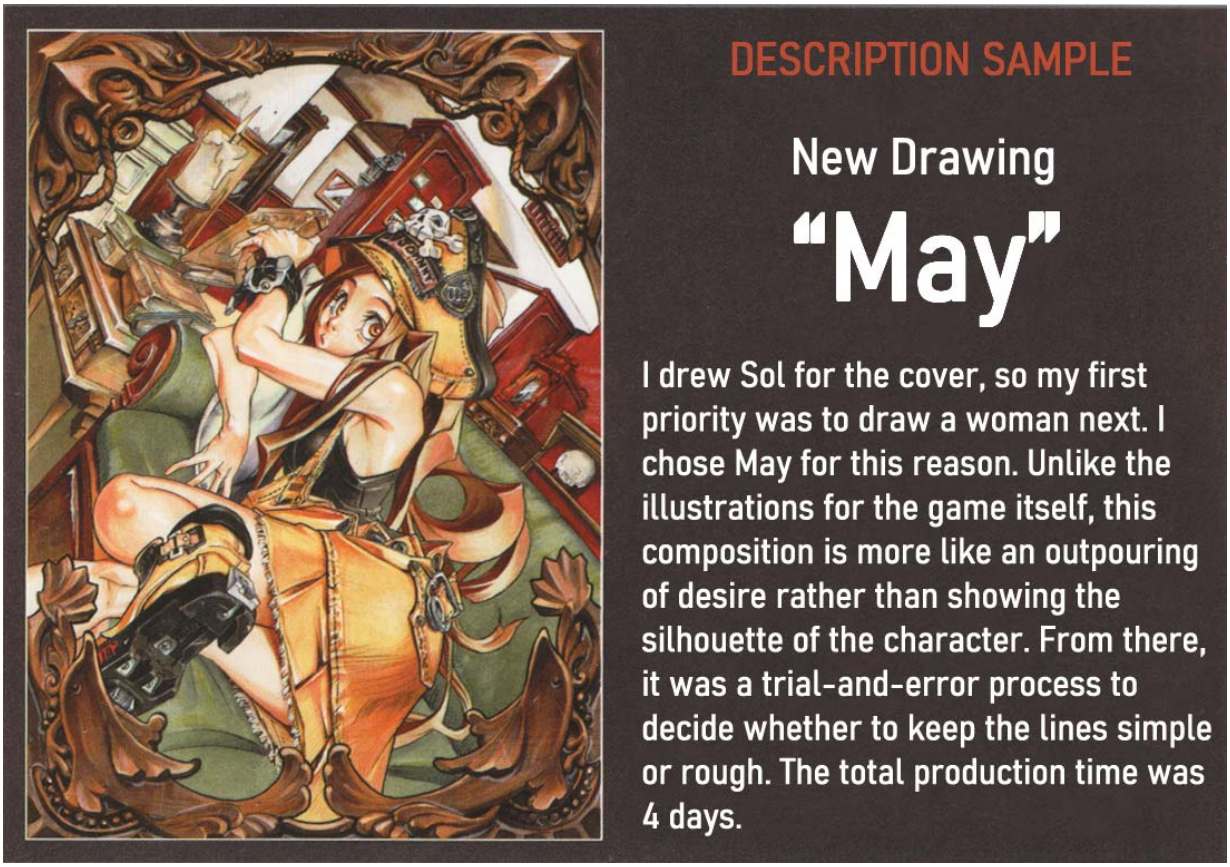


Special Project (特別企画)

How To Draw Illustrations The Daisuke Ishiwatari Way

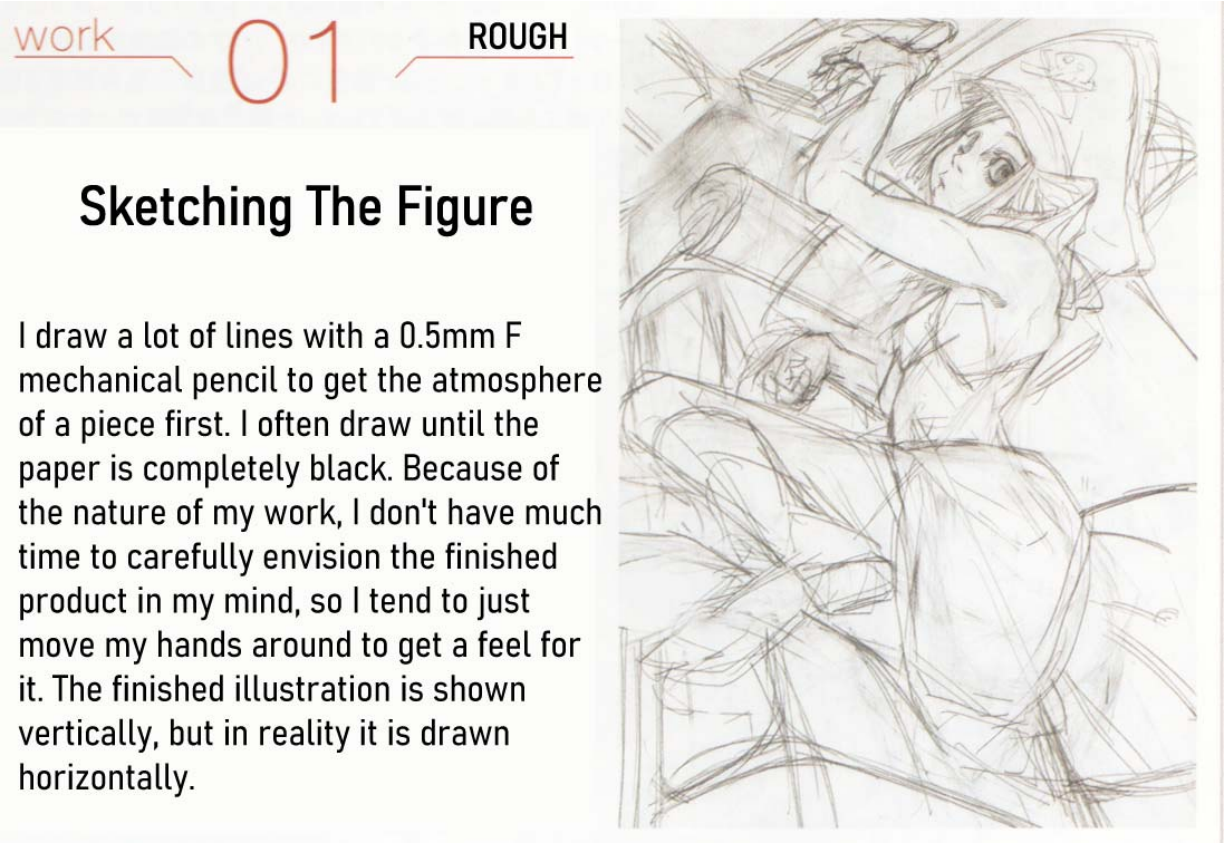
Profile
Daisuke Ishiwatari
Born August 14, 1973 in Johannesburg, South Africa
Arc System Works, Inc.

On This Project….
Nice to meet you. I am Daisuke of Arc System Works, Inc. For the publication of this revised edition of the *Guilty Gear X* art book, I am embarrassed to show you, the readers, how I work when I draw illustrations using Copic markers. I usually draw illustrations of people for video games and rarely draw backgrounds. So, for the illustration of May that I prepared for this project, I was allowed to draw the background for the first time in a while. Although I did not put much effort into it, I think it's a good piece overall. I am also very grateful that I was able to reconfirm my own work process and gain a sense of satisfaction from illustrating through this project. Now that I am more aware of myself as an artist, I would like to draw illustrations with more enthusiasm, and I look forward to your continued support.



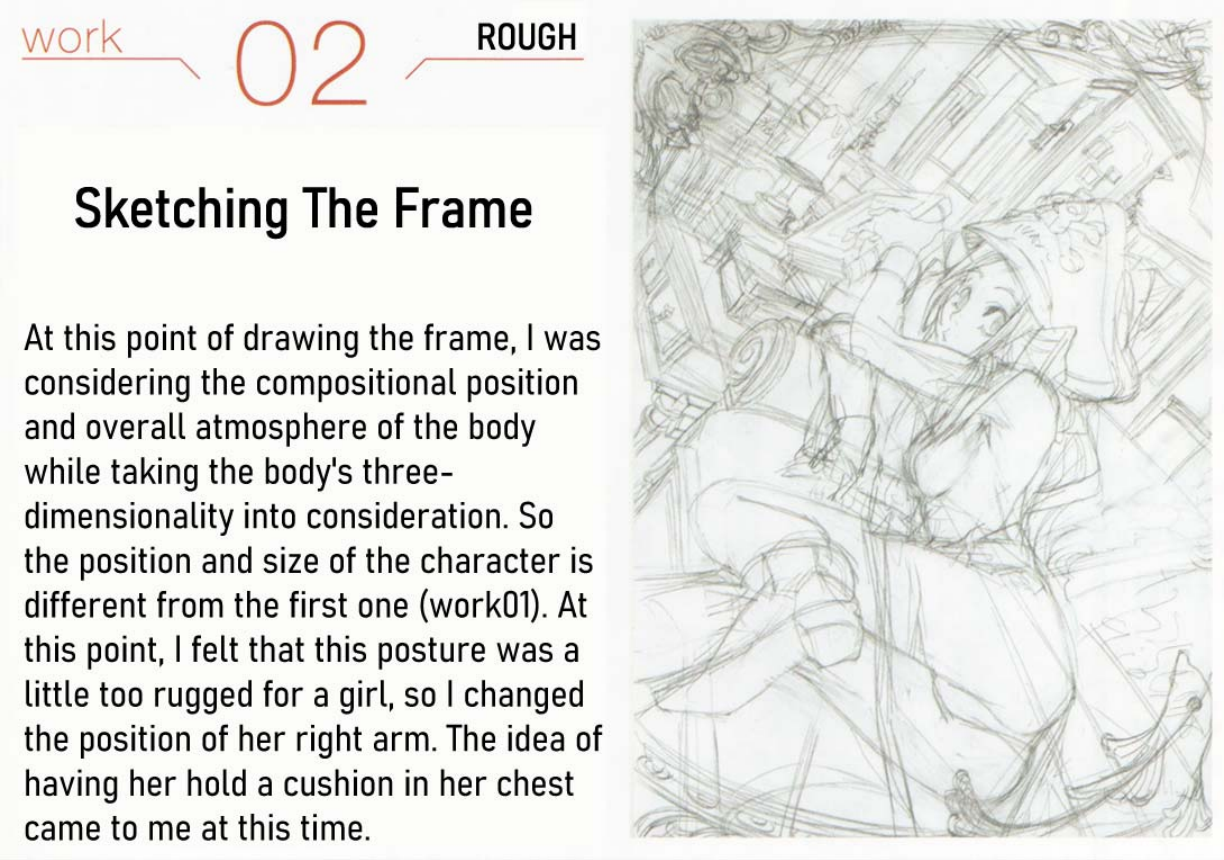
DESCRIPTION SAMPLE
New Drawing
“May”

I drew Sol for the cover, so my first priority was to draw a woman next. I chose May for this reason. Unlike the illustrations for the game itself, this composition is more like an outpouring of desire rather than showing the silhouette of the character. From there, it was a trial-and-error process to decide whether to keep the lines simple or rough. The total production time was 4 days.



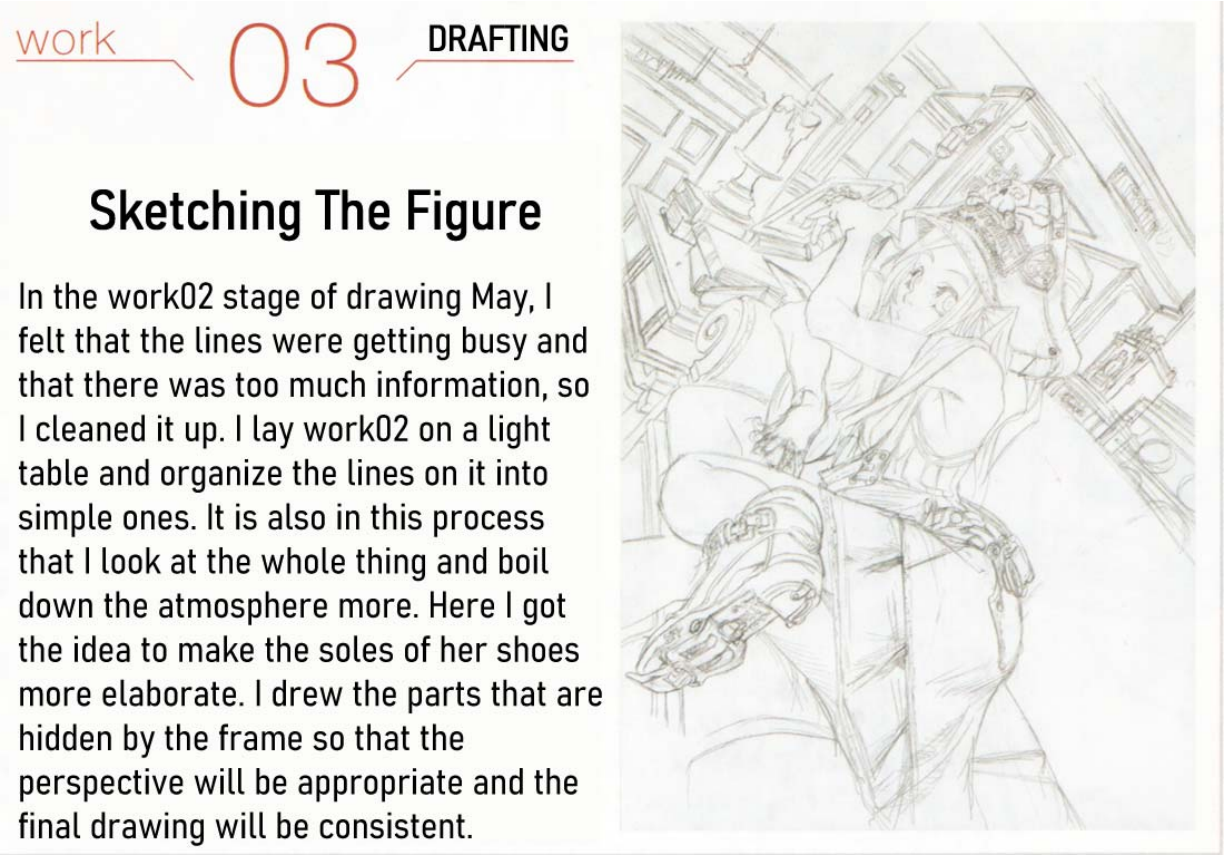
01 - ROUGH

I draw a lot of lines with a 0.5mm F mechanical pencil to get the atmosphere of a piece first. I often draw until the paper is completely black. Because of the nature of my work, I don't have much time to carefully envision the finished product in my mind, so I tend to just move my hands around to get a feel for it. The finished illustration is shown vertically, but in reality it is drawn horizontally.



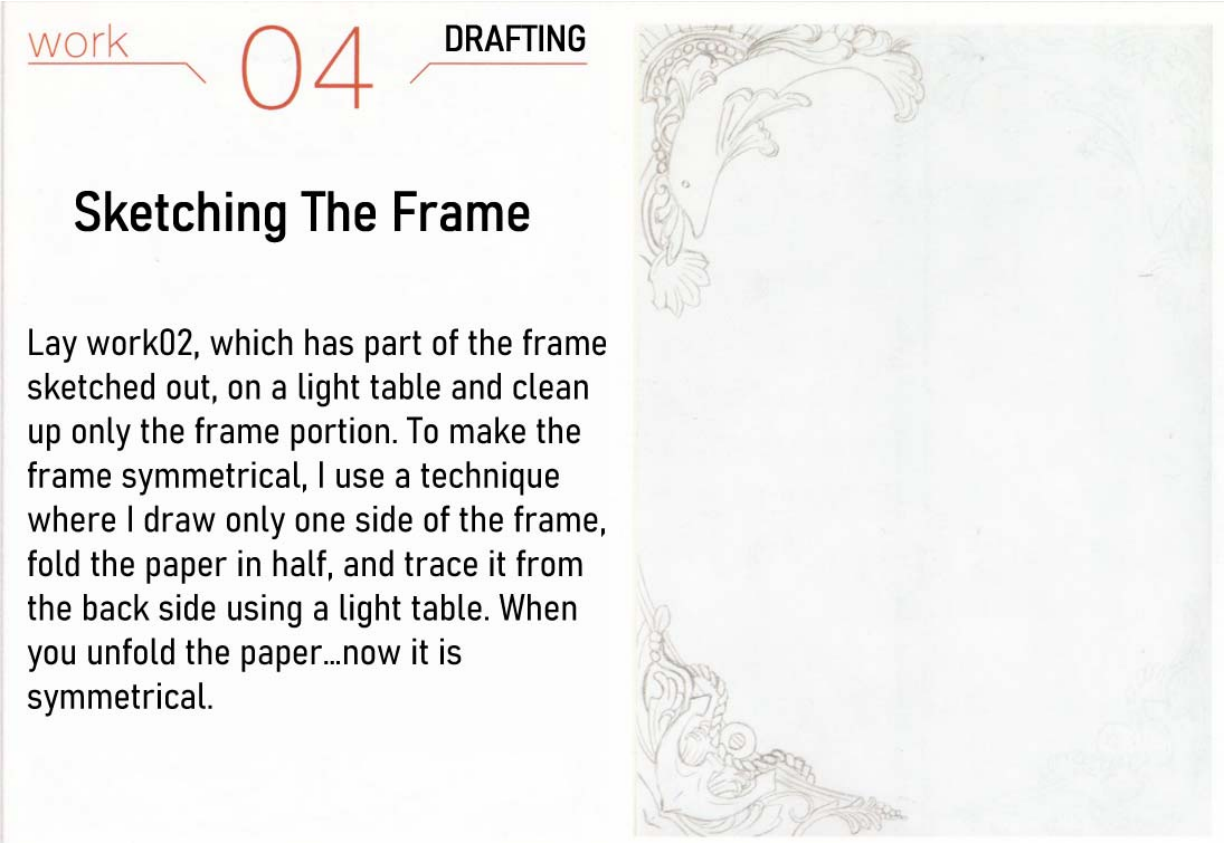
02 - ROUGH

At this point of drawing the frame, I was considering the compositional position and overall atmosphere of the body while taking the body's three-dimensionality into consideration. So the position and size of the character is different from the first one (work01). At this point, I felt that this posture was a little too rugged for a girl, so I changed the position of her right arm. The idea of having her hold a cushion in her chest came to me at this time.



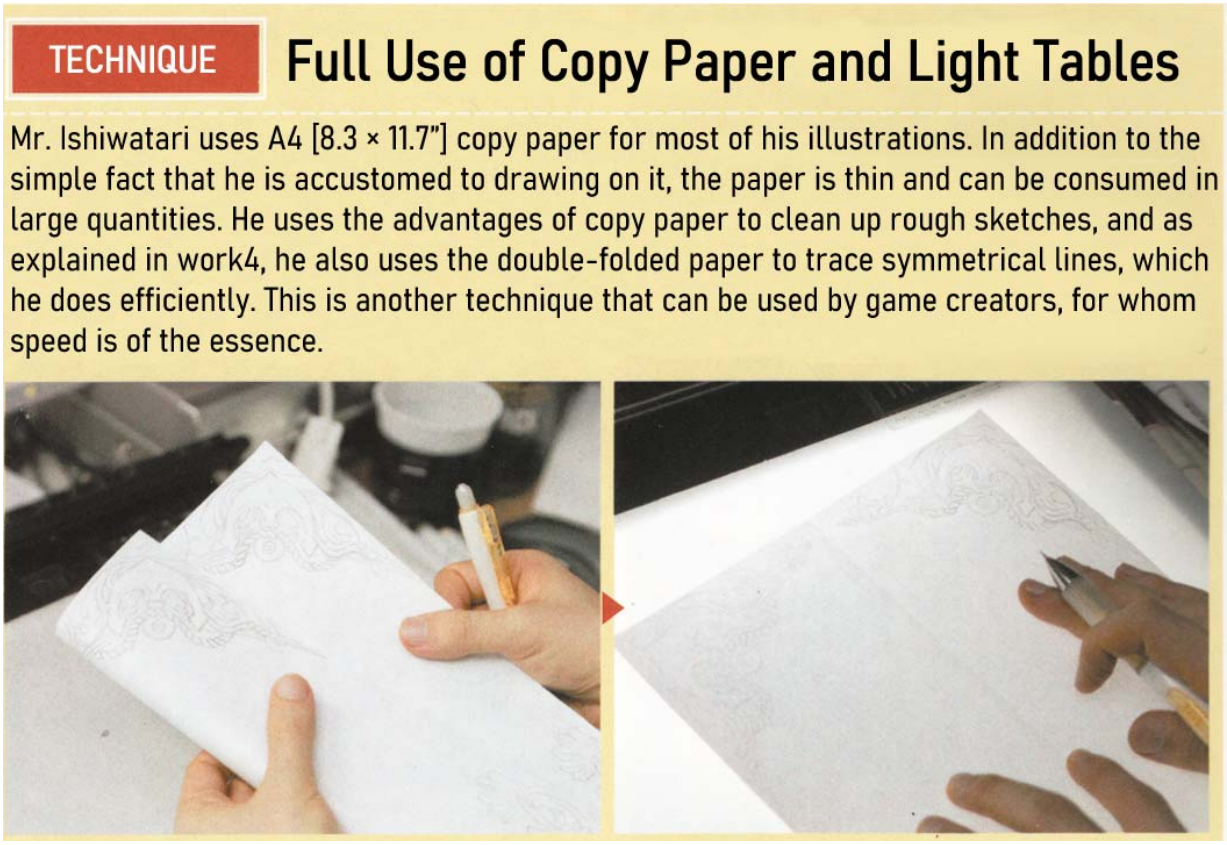
03 - DRAFTING

In the work02 stage of drawing May, I felt that the lines were getting busy and that there was too much information, so I cleaned it up. I lay work02 on a light table and organize the lines on it into simple ones. It is also in this process that I look at the whole thing and boil down the atmosphere more. Here I got the idea to make the soles of her shoes more elaborate. I drew the parts that are hidden by the frame so that the perspective will be appropriate and the final drawing will be consistent.



04 - DRAFTING

Lay work02, which has part of the frame sketched out, on a light table and clean up only the frame portion. To make the frame symmetrical, I use a technique where I draw only one side of the frame, fold the paper in half, and trace it from the back side using a light table. When you unfold the paper…now it is symmetrical.



TECHNIQUE (to the right of work04) - Full Use of Copy Paper and Light Tables

Mr. Ishiwatari uses A4 [8.3 × 11.7"] copy paper for most of his illustrations. In addition to the simple fact that he is accustomed to drawing on it, the paper is thin and can be consumed in large quantities. He uses the advantages of copy paper to clean up rough sketches, and as explained in work4, he also uses the double-folded paper to trace symmetrical lines, which he does efficiently. This is another technique that can be used by game creators, for whom speed is of the essence.

work 05 DRAFTING

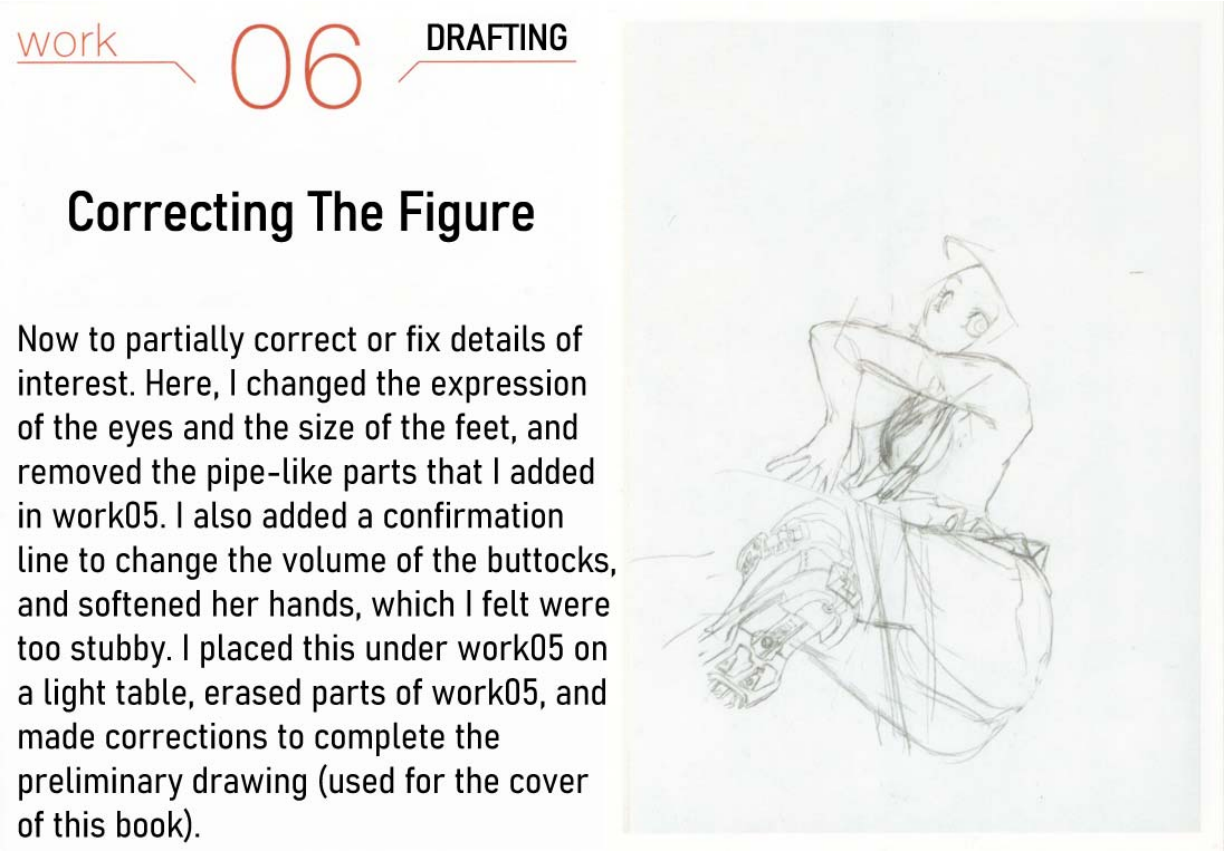
Overlay The Frame With The Figure

On a light table, work03 and work04 are traced on top of a new sheet of paper. For the sake of convenience, I had to start from the outside (the frame) or else I would get my hands dirty with pencil dust, so I traced from the frame. Then, the balance of the hair style and the emptiness of the space is corrected. Here, I made some design changes such as adding a wristband and parts to the shoes.



05 - DRAFTING

On a light table, work03 and work04 are traced on top of a new sheet of paper. For the sake of convenience, I had to start from the outside (the frame) or else I would get my hands dirty with pencil dust, so I traced from the frame. Then, the balance of the hair style and the emptiness of the space is corrected. Here, I made some design changes such as adding a wristband and parts to the shoes.



06 - DRAFTING

Now to partially correct or fix details of interest. Here, I changed the expression of the eyes and the size of the feet, and removed the pipe-like parts that I added in work05. I also added a confirmation line to change the volume of the buttocks, and softened her hands, which I felt were too stubby. I placed this under work05 on a light table, erased parts of work05, and made corrections to complete the preliminary drawing (used for the cover of this book).

work 07 DRAFTING

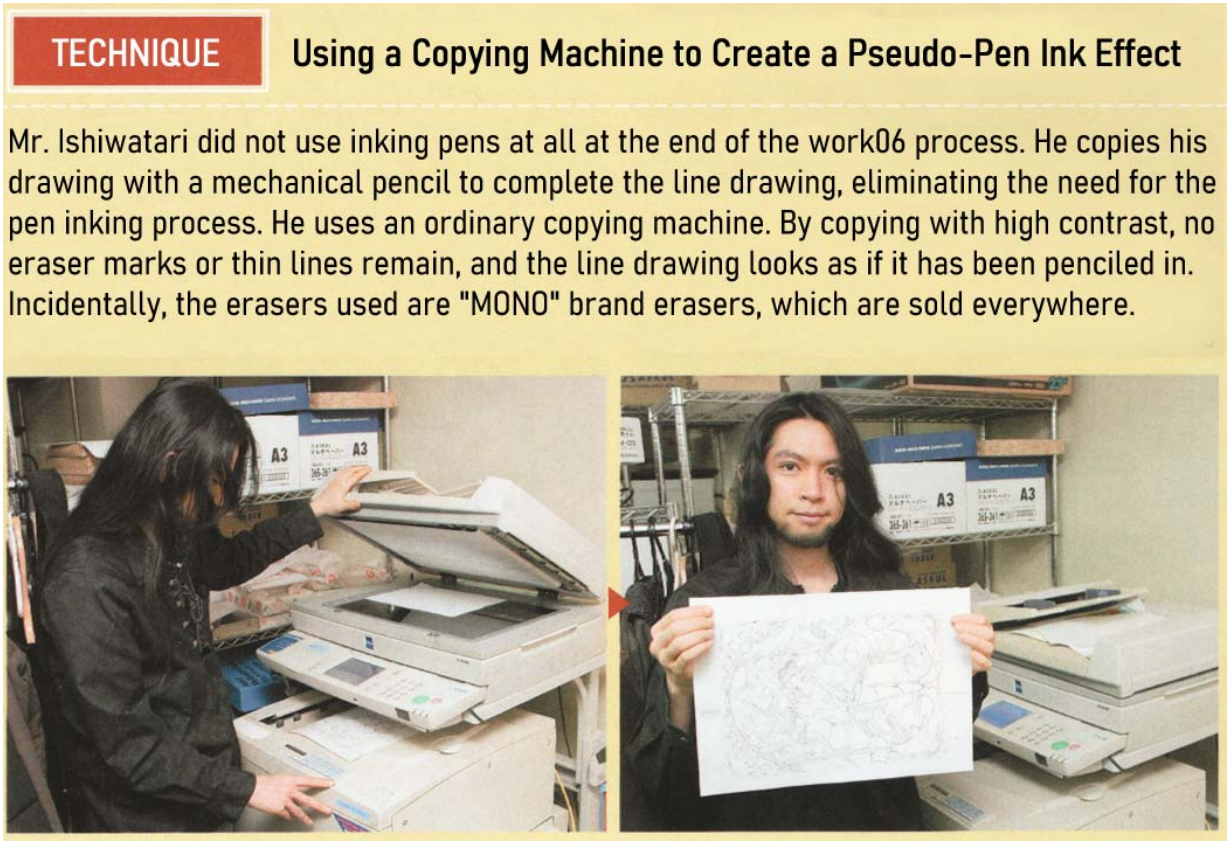
Drafting Out The Color Placements

Color sketching. From here, we will apply color to a copy of the rough draft. First, prepare a 50% scaled down copy to form a color basis. If you make it the actual size of what will become the finished illustration, it will take longer to color it in.... So we're going to sketch roughly on top of the smaller copy. I have an idea of what color I want to use for this project, so I will decide on the color of each part of the image.



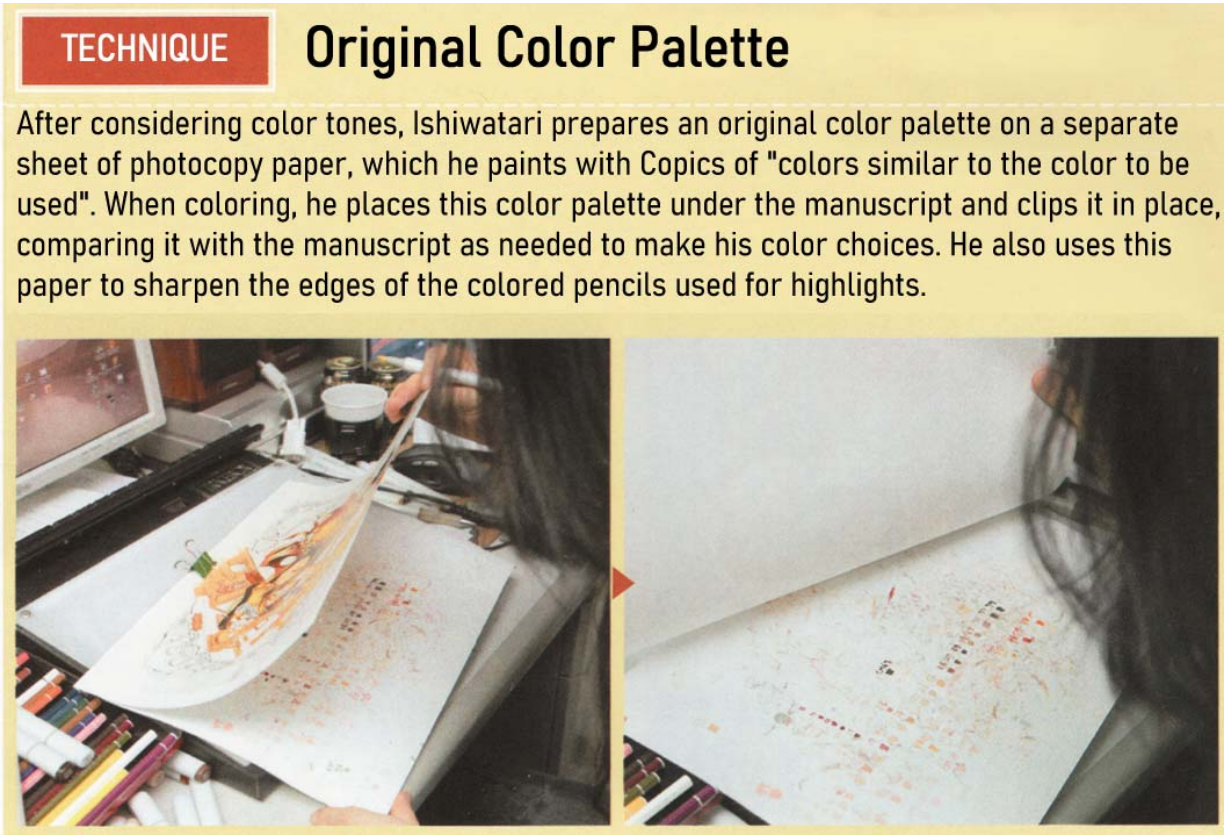
07 - DRAFTING

Color sketching. From here, we will apply color to a copy of the rough draft. First, prepare a 50% scaled down copy to form a color basis. If you make it the actual size of what will become the finished illustration, it will take longer to color it in…. So we're going to sketch roughly on top of the smaller copy. I have an idea of what color I want to use for this project, so I will decide on the color of each part of the image.



TECHNIQUE (to the right of 07) - Using a Copying Machine to Create a Pseudo-Pen Ink Effect

Mr. Ishiwatari did not use inking pens at all at the end of the work06 process. He copies his drawing with a mechanical pencil to complete the line drawing, eliminating the need for the pen inking process. He uses an ordinary copying machine. By copying with high contrast, no eraser marks or thin lines remain, and the line drawing looks as if it has been penciled in. Incidentally, the erasers used are "MONO" brand erasers, which are sold everywhere.



TECHNIQUE (below 07) - Original Color Palette

After considering color tones, Ishiwatari prepares an original color palette on a separate sheet of photocopy paper, which he paints with Copics of "colors similar to the color to be used". When coloring, he places this color palette under the manuscript and clips it in place, comparing it with the manuscript as needed to make his color choices. He also uses this paper to sharpen the edges of the colored pencils used for highlights.



08 - COLORED PENCILS

First, I will use colored pencils to draw the outlines of the parts that I want to show as soft textures. In this illustration, May is the main subject, so I try to outline her skin and her clothes, which are the biggest areas of color. I often don't do this process with colored pencils when I don't have much time, but when I draw girls, I try to do it as much as possible to bring out their softness.

work 09 COPICS

Shading

After outlining with colored pencils in work08, lightly color in the same shade with Copic. Even though this is a dark color for shading, it is only the first layer. I also consider which parts of the image I want to highlight here.



09 - COPICS

After outlining with colored pencils in work08, lightly color in the same shade with Copic. Even though this is a dark color for shading, it is only the first layer. I also consider which parts of the image I want to highlight here.

work 10 COPICS

Applying The Base Skin Tones

The entire skin tone is applied, leaving the areas that will be highlighted as identified in work09, where the shading base was drawn. Specifically, the areas to be highlighted are the shoulders, armpits, backs of the hands, knees, forehead, tip of the nose, and lips. Here, the darker shaded areas except for the highlights are colored first, and then a solid coat of Copic E-0000, the lightest skin tone, is applied over the highlighted areas.



10 - COPICS

The entire skin tone is applied, leaving the areas that will be highlighted as identified in work09, where the shading base was drawn. Specifically, the areas to be highlighted are the shoulders, armpits, backs of the hands, knees, forehead, tip of the nose, and lips. Here, the darker shaded areas except for the highlights are colored first, and then a solid coat of Copic E-0000, the lightest skin tone, is applied over the highlighted areas.

work 11 COPICS

Coloring The Base Tones

To determine the overall color balance, I flatly filled the base color of the main parts of the hair, costume, background, etc. I wanted this project to be largely shades of brown, so I used the same color throughout. As a result, I decided to make May's costume a little more yellow, because I thought it would give a subdued impression if I colored even May's costume orange in the brownish color scheme.



11 - COPICS

To determine the overall color balance, I flatly filled the base color of the main parts of the hair, costume, background, etc. I wanted this project to be largely shades of brown, so I used the same color throughout. As a result, I decided to make May's costume a little more yellow, because I thought it would give a subdued impression if I colored even May's costume orange in the brownish color scheme.

work 12 COPICS

Add Texture To The Hair

I use a brownish color to add more texture on top of hair that had been primed in work11. Normally, I tend to add texture not only to the hair, but also to the person. When I applied the base coat, I thought, "Oh, blonde hair would definitely look better," but after much deliberation, I decided not to use blonde hair, so I started with the hair this time.



12 - COPICS

I use a brownish color to add more texture on top of hair that had been primed in work11. Normally, I tend to add texture not only to the hair, but also to the person. When I applied the base coat, I thought, "Oh, blonde hair would definitely look better," but after much deliberation, I decided not to use blonde hair, so I started with the hair this time.

work 13 COPICS

Adding Texture To The Clothes

Add texture to the fabric part of the outfit with Copic. I use darker colors to add shading and to enhance the three-dimensional effect. In my art, I often use denim as the fabric material. The same material is used for the fabric part of the shoes.



13 - COPICS

Add texture to the fabric part of the outfit with Copic. I use darker colors to add shading and to enhance the three-dimensional effect. In my art, I often use denim as the fabric material. The same material is used for the fabric part of the shoes.

work 14 COPICS

Drawing Details In Black

In work13, where I painted the details in black, I added texture to the yellow fabric area, but here I will color the other black areas. I think this gives a much tighter impression. Incidentally, the material used for the edge of the hat and the black part of the bustier is a "mystery material" in the minds of people in the video game field, and it is a vague concept of cloth or rubber. If I make these parts too clear, it will be troublesome to process them when the 3D model is made.... (laughter).



14 - COPICS

In work13, where I painted the details in black, I added texture to the yellow fabric area, but here I will color the other black areas. I think this gives a much tighter impression. Incidentally, the material used for the edge of the hat and the black part of the bustier is a "mystery material" in the minds of people in the video game field, and it is a vague concept of cloth or rubber. If I make these parts too clear, it will be troublesome to process them when the 3D model is made…. (laughter).

work 15 COPICS

Add Texture To The Background

Once May was roughly established, I started texturing and sharing the background. In the manuscript, various colors are used for each piece of furniture, but I quickly decided on the direction of choosing darker colors overall to make May stand out. However, since I am not accustomed to illustrating backgrounds, it took longer than I expected.



15 - COPICS

Once May was roughly established, I started texturing and sharing the background. In the manuscript, various colors are used for each piece of furniture, but I quickly decided on the direction of choosing darker colors overall to make May stand out. However, since I am not accustomed to illustrating backgrounds, it took longer than I expected.

work 16 COPICS

Add Texture To The Metal

The base coat is applied to the parts like the metal fittings of the costume to add metal texture, and further texture is also added elsewhere. The reason why the process is separated from work15 is that the previous processes do not use colors that contain a lot of B (blue) in RGB. To express whitish metals, blue tones are necessary, so I colored with brownish tones in work15, and then started to express metals with blue tones here.



16 - COPICS

The base coat is applied to the parts like the metal fittings of the costume to add metal texture, and further texture is also added elsewhere. The reason why the process is separated from work15 is that the previous processes do not use colors that contain a lot of B (blue) in RGB. To express whitish metals, blue tones are necessary, so I colored with brownish tones in work15, and then started to express metals with blue tones here.

work 17 COPICS

Add Color To The Background

Here I added color to the sofa and other contents that were left untouched. I also added some metal texture. I used a bluish color in work16, so I added a layer of brownish color on top to unify the tone. Incidentally, I had decided to use white for the fabric of the sofa but, at this point, I was starting to wonder if I liked how it looked or not.



17 - COPICS

Here I added color to the sofa and other contents that were left untouched. I also added some metal texture. I used a bluish color in work16, so I added a layer of brownish color on top to unify the tone. Incidentally, I had decided to use white for the fabric of the sofa but, at this point, I was starting to wonder if I liked how it looked or not.

work 18 COPICS

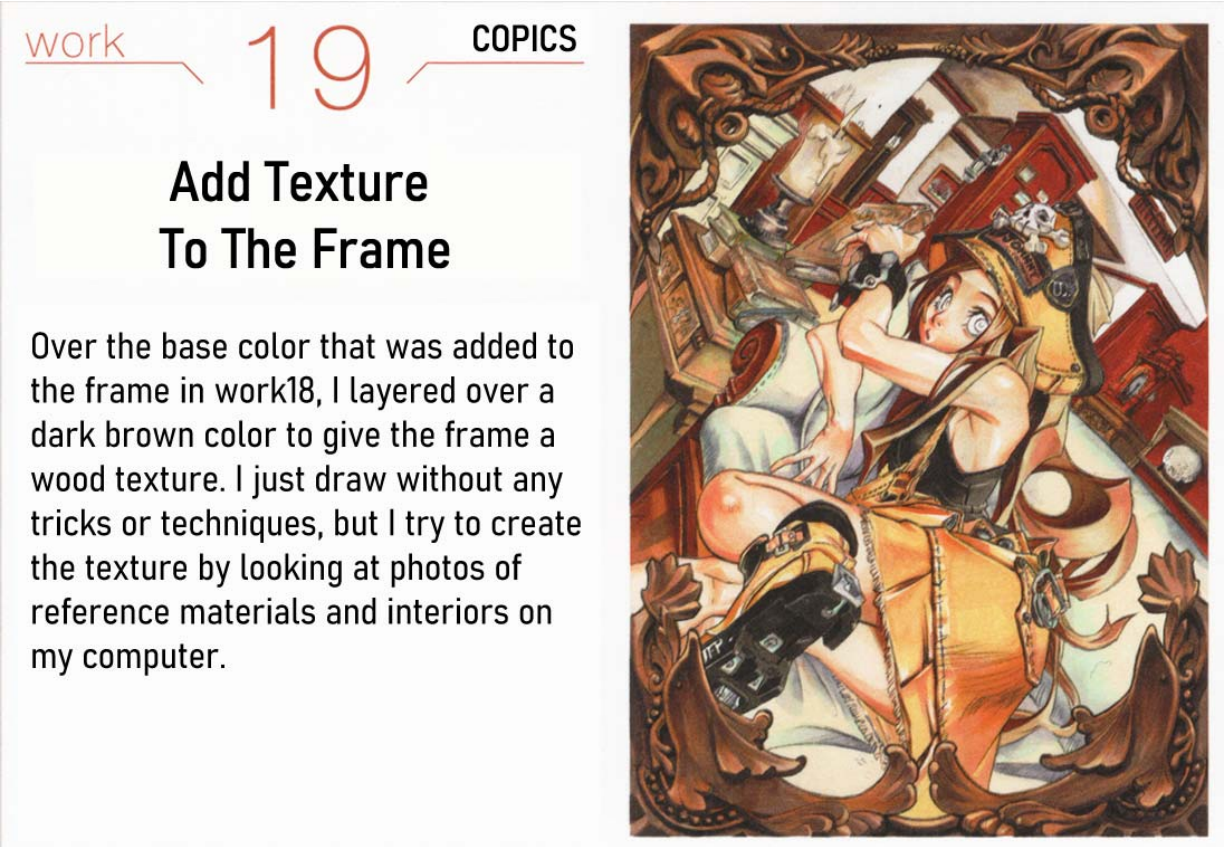
Color The Frame

The base color of the frame area was then tentatively applied. This will help us decide whether to lighten or darken the final color. At first, I was thinking of making the dolphin and anchor in different materials, like silver accessories, but after making the color draft in work07, I decided to make the entire frame out of wood. As for the color of the frame, in hindsight, it might have been better to make it a little brighter.



18 - COPICS

The base color of the frame area was then tentatively applied. This will help us decide whether to lighten or darken the final color. At first, I was thinking of making the dolphin and anchor in different materials, like silver accessories, but after making the color draft in work07, I decided to make the entire frame out of wood. As for the color of the frame, in hindsight, it might have been better to make it a little brighter.



19 - COPICS

Over the base color that was added to the frame in work18, I layered over a dark brown color to give the frame a wood texture. I just draw without any tricks or techniques, but I try to create the texture by looking at photos of reference materials and interiors on my computer.

work 20 COPICS

Coloring The Eyes

Here is where I colored the eyes. First, I colored the base area that would be the highlight, and then I added texture to the other parts of the eye, leaving the highlight in the same way like how I did the background. I always try to make sure that the eyes look like eyes, but I often make mistakes. Sometimes it looks like their eyes are dead inside even though it is the main character.... (laughter)



20 - COPICS

Here is where I colored the eyes. First, I colored the base area that would be the highlight, and then I added texture to the other parts of the eye, leaving the highlight in the same way like how I did the background. I always try to make sure that the eyes look like eyes, but I often make mistakes. Sometimes it looks like their eyes are dead inside even though it is the main character…. (laughter)

work 21 COPICS

Color The Sofa

I was already worried but, as a result of painting the pupils, I felt that the white color of the sofa was inevitably going to stand out. So I decided to repaint the sofa fabric from white to a dark green color to make May stand out better. I chose green, in large part, because that is the color of the chairs in my house.



21 - COPICS

I was already worried but, as a result of painting the pupils, I felt that the white color of the sofa was inevitably going to stand out. So I decided to repaint the sofa fabric from white to a dark green color to make May stand out better. I chose green, in large part, because that is the color of the chairs in my house.

work 22 COPICS

Emphasizing The Lines

In work06, which emphasizes lines, I used a photocopier to complete the preliminary draft, but with photocopied lines, the texture of the pencil is strong and the lines are often blurred. I reinforce them with something like a Copic Rotring pen*. It may be hard to tell, but for example, I used a 1.0mm-diameter pen for the outline of the frame section to make the lines appear thicker.

*TL Note: Rotring is a brand and not a type of pen that Copic makes. I think Daisuke may be referring to Rotring's rapidograph pens and used "Copic" as shorthand for "fineliner."



22 - COPICS

In work06, which emphasizes lines, I used a photocopier to complete the preliminary draft, but with photocopied lines, the texture of the pencil is strong and the lines are often blurred. I reinforce them with something like a Copic Rotring pen*. It may be hard to tell, but for example, I used a 1.0mm-diameter pen for the outline of the frame section to make the lines appear thicker. *TL: Rotring is a brand and not a type of pen that Copic makes. I think Daisuke may be referring to Rotring's rapidograph pens and used "Copic" as shorthand for "fineliner."

work 23 COLORED PENCILS

Reinforce The Details

Use colored pencils to reinforce the texture of details. For example, I used colored pencils to brighten the highlights of the sofa by layering them on top of each other, and I used them on the frame as if I was giving the wood a cracked varnish texture. I also use colored pencils to create a denim-like effect on the fabric of the outfit, as well as on the edges of the furniture, such as the corners.



23 - COLORED PENCILS

Use colored pencils to reinforce the texture of details. For example, I used colored pencils to brighten the highlights of the sofa by layering them on top of each other, and I used them on the frame as if I was giving the wood a cracked varnish texture. I also use colored pencils to create a denim-like effect on the fabric of the outfit, as well as on the edges of the furniture, such as the corners.



24 - WHITE

White correction fluid made for manga drawing is used to add highlights that cannot be reinforced with colored pencil alone. In the case of this illustration, I painted the glass and metal edges of the wall hanging. I also painted the torn brim of the hat, but I regret a little that the white was too strong and lost the sense of distance. Finally, I put a little light in the eyes to complete the picture. I hope this explanation of my art process came across well.

TL: This image is on the back of the hardcover of the book. I've duplicated it here since it's used in the tutorial.



TL: This illustration is also on page 05.



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